

MASTER'S



Unarmed
Killing Techniques

Master Hei Long

MASTER'S DEATH TOUCH

PALADIN PRESS
BOULDER, COLORADO

Also by Master Hei Long:

Da Zhimingde: Striking Deadly Blows to Vital Organs

Danger Zones: Defending Yourself against Surprise Attack

Dragons Touch: Weaknesses of the Human Anatomy

**Gouzao Gongji: Seven Neurological Attacks for Inflicting
Serious Damage**

**Guge Gongji: Seven Primary Targets to Take Anyone Out of
a Fight**

Iron Hand of the Dragon's Touch: Secrets of Breaking Power

**Master's Guide to Basic Self-Defense: Progressive Retraining
of the Reflexive Response**

21 Techniques of Silent Killing

Master's Death Touch:

Unarmed Killing Techniques

by Master Hei Long

Copyright © 1990 by Master Hei Long

ISBN 0-87364-543-X

Printed in the United States of America

**Published by Paladin Press, a division of
Paladin Enterprises, Inc., P.O. Box 1307,
Boulder, Colorado 80306, USA.**

(303) 443-7250

Direct inquiries and/or orders to the above address.

**All rights reserved. Except for use in a review, no
portion of this book may be reproduced in any form
without the express written permission of the publisher.**

**Neither the author nor the publisher assumes
any responsibility for the use or misuse of
information contained in this book.**



CONTENTS

INTRODUCTION

1

CHAPTER ONE

Primary Targets

5

CHAPTER TWO

Physical Characteristics of an Opponent

9

CHAPTER THREE

Defensive Killing Techniques

19

CHAPTER FOUR

Finishing Techniques

49

CHAPTER FIVE

Close-Contact Killing

67



WARNING

The techniques in this book are violent and potentially deadly methods of self-defense. Therefore, this book is *not* a training manual. It is offered for information purposes only.

Neither the author nor the publisher assumes any responsibility for the use or misuse of the information contained herein.



INTRODUCTION

Death is a fact of life, and although it may seem to run counter to moral standards, death inflicted with intent is also a fact of life. At times a man is forced to kill or be killed, and at others, a man must choose to kill in defense of family, country, or even in the name of justice.

Killing is considered wrong by every natural and cultured instinct possessed by man. To deliberately take the life of another human being requires conditioning on the psychological level as well as the conditioning achieved through concentrated physical training. Here, there will be no attempt to explore the psychological, for although the techniques covered in this book are nothing less than savagely lethal, there is no intent to teach a blatant disregard for human life. All life is precious, but there are times when a man must take hold of the sword and wreak destruction on other men.

It is not for me to show you the way to justify your actions. You will know, as I have known, when and where the time and place requires or jus-

tifies the slaying of another human being. Sometimes, the choice is not even ours to make. How many American men have left their native land and traveled across the globe to fight in wars they never really understood? They fought for their very lives, and they killed men they never knew without having the choice to let them live. Such is the reality of war, where life is wasted without hesitation. The question of right and wrong is never asked or answered by the combatants. A soldier's duty is to kill and survive to kill again. War is one of the places that these techniques are morally proper, but not the sole place.

At the risk of sounding like a vigilante, I believe all men have a responsibility to the concept of justice, to protect the weak and those vanquished by wrong. Great men, men of courage and strength, are those who would risk their own safety to come to the aid of the victim, but whether they be soldiers, police, or simply men of truth, they must be able to meet force with skill and power. To have this ability, one must have knowledge; knowledge of one's own body and an opponent's body, both as a weapon and a target.

All of my books have examined human physiology from a combative perspective. In *Dragon's Touch: Weaknesses of the Human Anatomy*, the human body was explored as a target. In *Iron Hand of the Dragon's Touch: Secrets of Breaking Power*, the body was explored as a weapon. This book will combine the teachings of both those books to create a basic knowledge of what a human body is capable of doing to another body.

I could teach this subject in book after book for the remaining years of my life and still leave out

much to be taught and understood, but each step is a step forward. Do not take this information lightly, for it is an integral part of an interdependent maze of knowledge. One point missed today will create questions later. Grasp the information on each page of every book, and study and practice all you read. To reach the heights and skills of a truly accomplished martial artist takes much more than time; it takes wisdom, understanding, and dedication.

Practical training must accompany your studies. Strive to achieve. Be committed. Countless numbers of men and women begin a study of martial arts, yet so few gain true skill. Practice on a regular, unyielding schedule, yet be cautious when executing these movements in training. They are not toys; they are deadly.



PRIMARY TARGETS

The following brief study of the ten primary targets of the human body is given for clarification of specific points only. To rehash the teaching of *Dragon's Touch* would be repetitive. This, however, is not to say that a deeper knowledge of human anatomy is unnecessary. On the contrary, it is critical. Knowing what you are hitting and how your opponent will be affected by the blows is every bit as important as the technique itself. This book will teach you how to properly formulate your weapons. For a detailed study of the human anatomy and further explanation of some of the anatomical and martial art terms in this book, refer to *Dragon's Touch* and *Iron Hand of the Dragon's Touch*, both available from Paladin Press.

Figure 1 illustrates the ten primary targets from the front, side, and back. They are:

1. *Temple*. The temples are located directly adjacent to the eyes. With your fingers at the corners of each eye, slowly feel back toward the ear. You will find a high resting bone, and just above it the

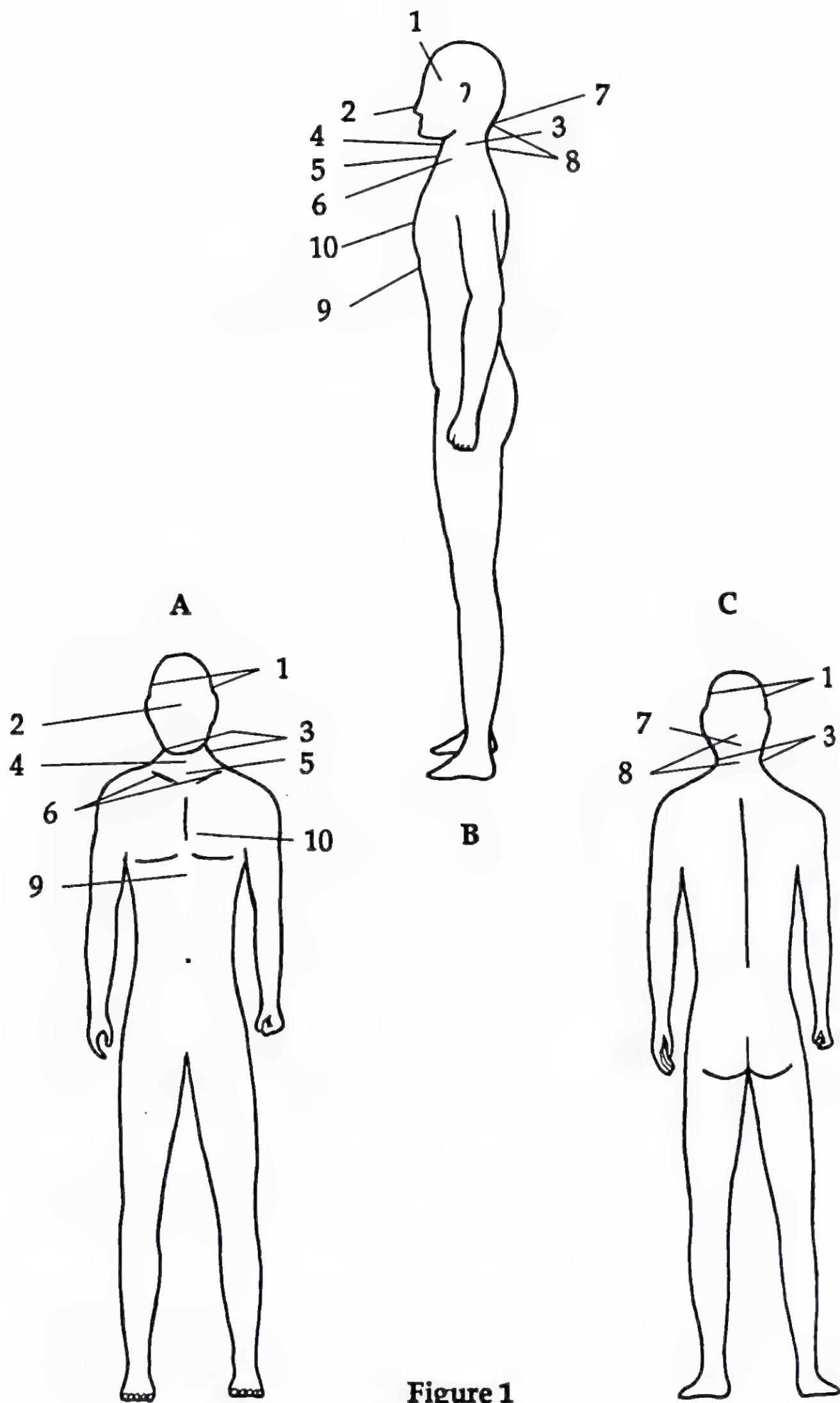


Figure 1

temple. If you lightly touch the temple you will feel a pulse; this is the meningeal artery surfacing at the temporal area.

2. *Septal cartilage*. The septal cartilage is the anatomical term for the nose.

3. *Sternocleidomastoid region*. This area is comprised of several targets. It can be located by moving your finger one-half inch forward from the center of the side of your neck.

4. *Anterior neck region*. This is the entire central length of the front of the neck.

5. *Suprasternal notch*. This area is located at the junction of the clavicle bone and the sternum. It can be found by tracing your finger along the center of the sternum upward until it drops into a depression at the bone's end.

6. *Clavicle*. This bone can be found by feeling downward from the shoulder. The bones you reach first are the clavicle, right and left side respectively.

7. *Base of the cranium*. The cranium is the anatomical term for the skull. Move your fingertips down the back of your head, pressing and moving slowly toward the neck. The base of the cranium is where the skull ends.

8. *Cervical vertebrae*. These are the vertebrae of the neck. They are most easily felt (and most accessible to attack) at the center point of the rear of the neck. Pressing with the fingers, you will feel the protrusions of the cervical vertebrae.

9. *Substernal notch*. To find this area, take in a deep breath and relax the abdominal muscles. Push very lightly at an upward plane on the xiphoid and you will feel a small protrusion. Although there are other physiological structures that constitute the substernal notch, this protrusion is the target.

10. *Heart*. The heart rests beneath the lower half of the sternum. It leans to the left, however, and therefore occupies a greater portion of the left side of the upper thorax than the right.

Again, these targets are thoroughly analyzed in *Dragon's Touch*. The descriptions and accompanying illustrations in this book are simply so the reader can easily locate them to understand the techniques in the text.



PHYSICAL CHARACTERISTICS OF AN OPPONENT

Chief among the factors that play a decisive role in determining the success or failure of a martial arts technique is the skill level of the martial artist. No facet of personal combat weighs more heavily than perfected technique. Yet there are other factors that play a crucial role in the outcome of a defensive or offensive maneuver, including psychological inhibitions that stand in opposition to one's confidence, the physical superiority or inferiority of the opponent, and the opponent's skill level. This chapter, however, will consider one of the more overlooked aspects of a physical confrontation: the anatomical structure of the opponent.

Of the ten primary targets listed in Chapter One, six of them are subject to limitations, in terms of vulnerability, that the opponent's particular body structure may impose upon them. If a target has been selected on an opponent whose physical attributes will interfere with that target's accessibility, the efficiency of the required technique will already have been markedly reduced before contact has

even been made. The focus of this chapter will be on reducing the possibility of such an error.

The affected targets are the septal cartilage, sternocleidomastoid region, anterior neck region, base of the cranium, cervical vertebrae, and substernal notch. For descriptive purposes, these targets will be grouped according to regions: Region One (septal), Region Two (neck), and Region Three (substernal).

Region One

In Region One we have a single target to discuss, the septal cartilage. The septal cartilage can be a lethal target as long as the proper angle is used in the delivery of the blow, along with the correct application of impact force and penetration. A controlled penetration blow on this target may not produce the desired results.

Concussion impact blows are meant to do internal damage with little or no effect to the surface of the body. A good example is a concussion blow to the heart. The vibratory effects of this strike are often lethal, while the same impact applied with deep penetration would result in greater surface damage but less effect on the heart. The opposite is true when attacking the septal cartilage. The objective of the blow or sequence of blows is to send the cartilaginous structure through the crista galli and into the brain. Since some of the impact force will be absorbed by movement of the head and neck, maximum extension of the striking arm, resulting in maximum penetration of the blow, is necessary to achieve lethal results.

To understand how an opponent's specific anatomical structure can be used to a martial artist's

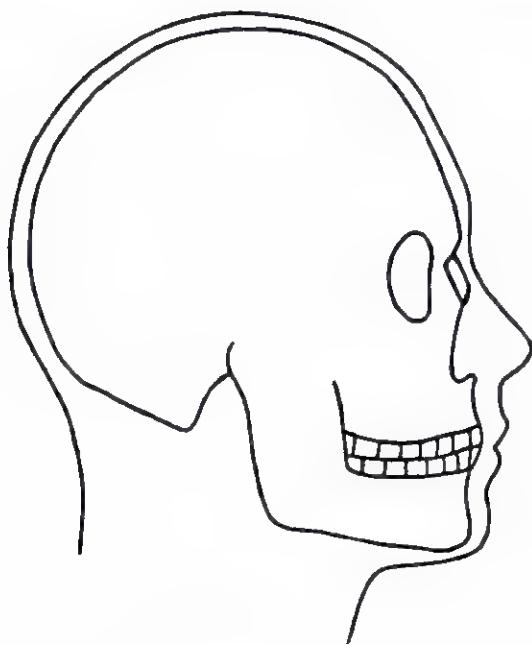


Figure 2

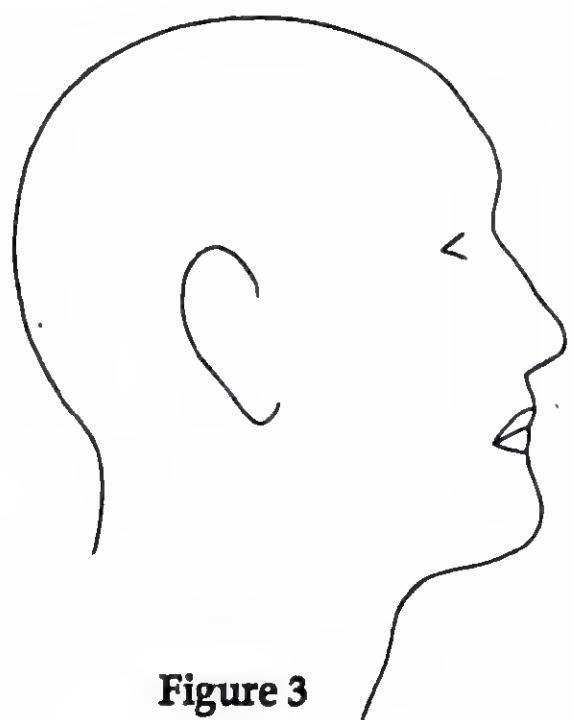


Figure 3

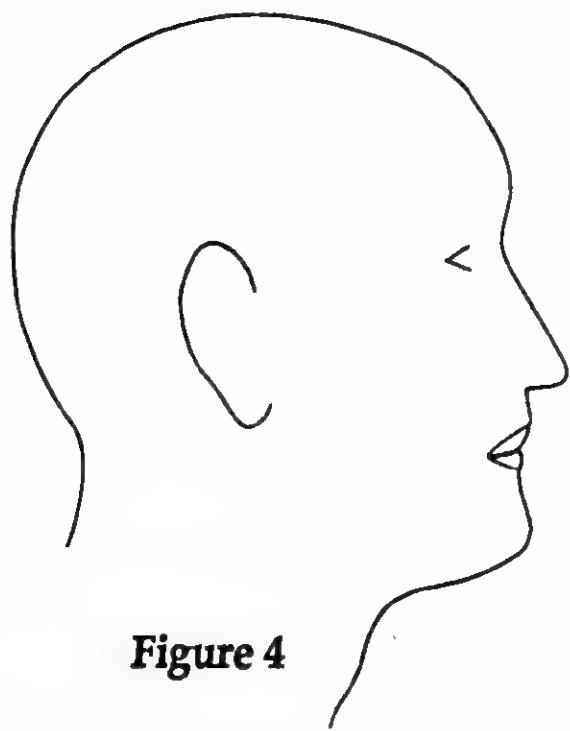


Figure 4

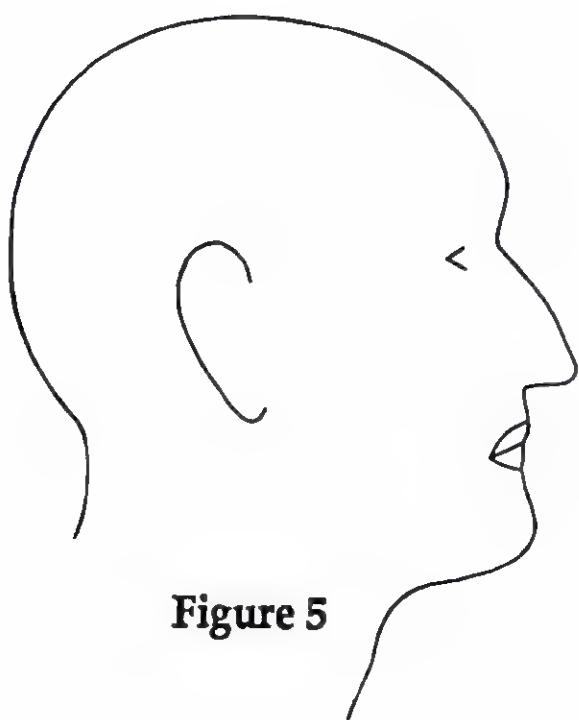


Figure 5

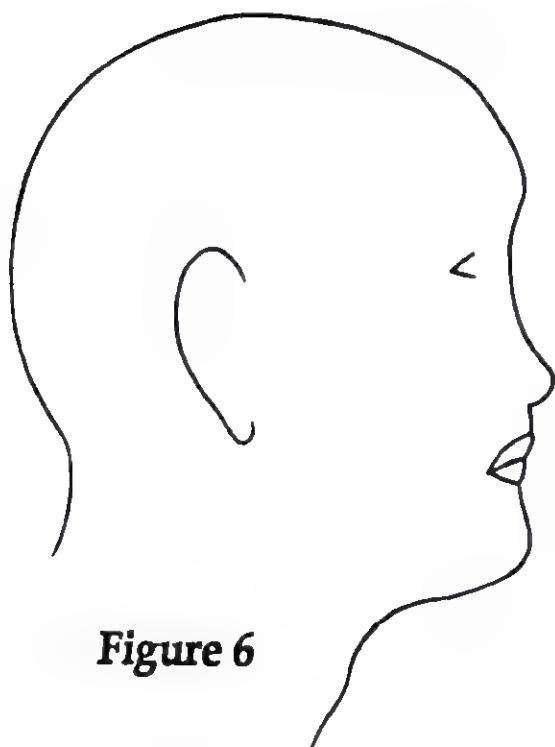


Figure 6

lethal advantage, look at Figures 2, 3, and 4. In Figure 2, the skull is depicted with the septal cartilage removed, illustrating the opening in the skull and the nasal bone. Note the shape of the nose in this illustration and compare it to the shapes in Figures 3 and 4. These three depict typical shapes for a nose. None of the three present any problem as a killing target.

Look now at Figure 5. The large cartilaginous construction and shape of this nose make it easier to hit. It is therefore more likely to retain its shape while passing through the crista galli and penetrating the brain.

Now compare these four shapes with the shape of the nose in Figure 6. This nose is very flat to the face. If you reach up and press the tip of your nose, you will find it to be very soft and would be of little consequence to strike other than to make the eyes tear. In Figure 6, the tip of the nose is about all that is protruding from the face. This type of structure will obviously make ramming the septal cartilage into the brain a near impossibility. Therefore, an opponent with a nose structure similar to Figure 6 should not be targeted for a nasal penetration blow.

Region Two

There are four targets in Region Two: the sternocleidomastoid region, anterior neck region, base of the cranium, and cervical vertebrae. A physiological discussion of these targets is not necessary. The critical factors to be considered here are the muscular development and length of the neck.

Figure 7 illustrates normal muscular development of the neck, trapezius muscles (commonly known as the *traps*), and shoulders for the average

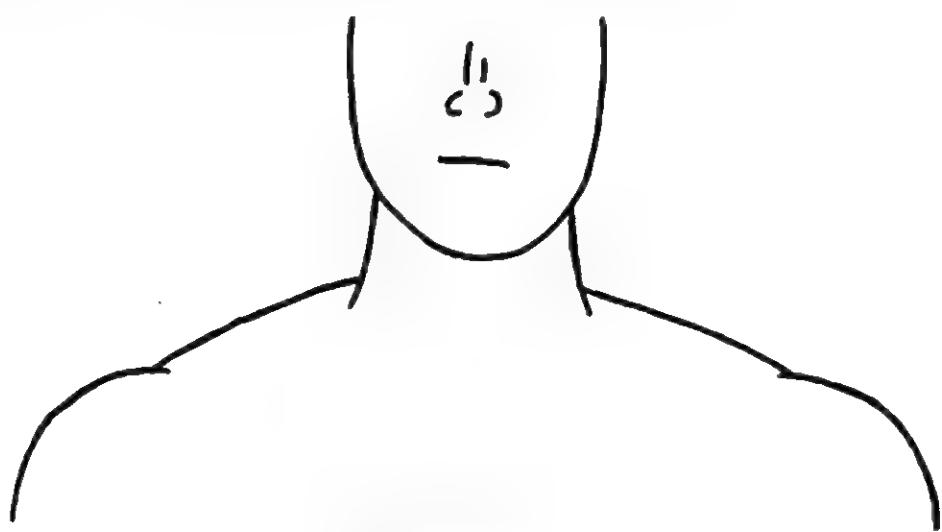


Figure 7



Figure 8

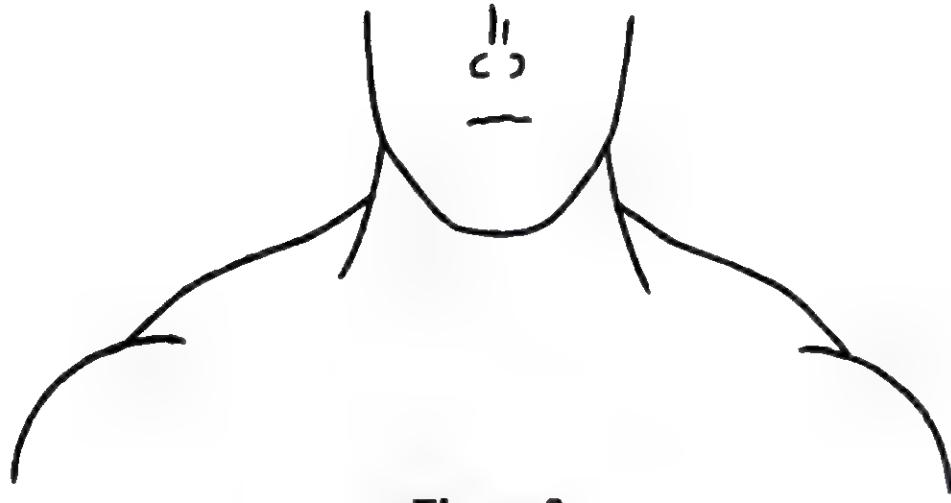


Figure 9

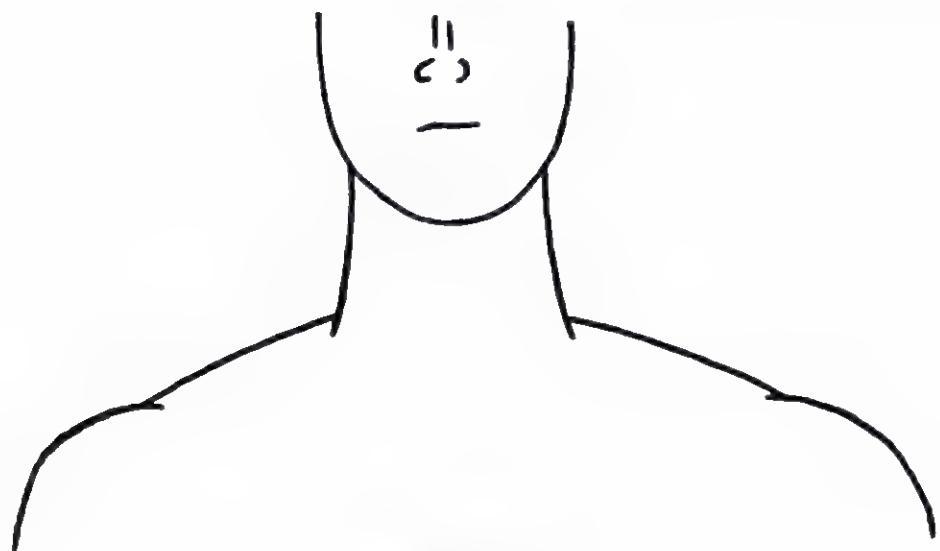


Figure 10

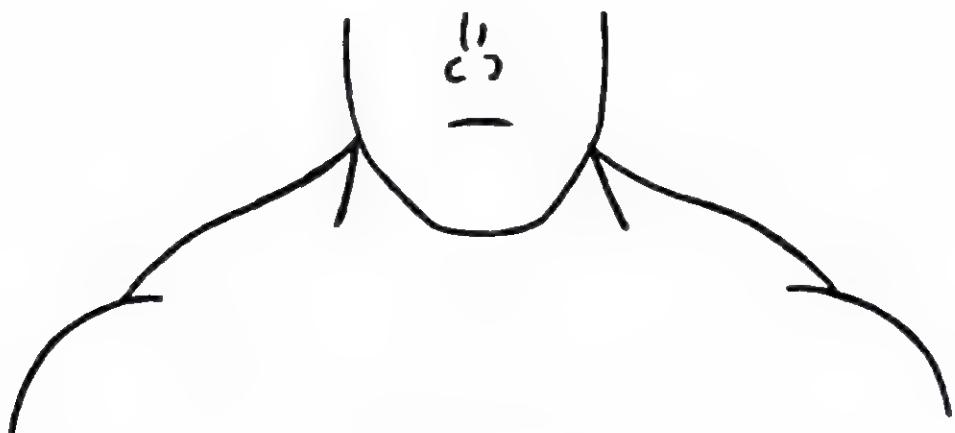


Figure 11

man up to age thirty. Striking an opponent with this type of neck development in any of the targets in Region Two will be lethal. Except in rare cases, the strength of the neck muscles is notably weaker than other upper-body muscle groups, leaving this area extremely vulnerable to grappling and high-impact blows.

Look now at Figures 8 and 9. The muscular development of the neck and traps is much greater. Note the width of the neck and the height of the traps. This type of muscular development is usually indicative of hard physical training for contact sports, such as football or hockey, or for military

purposes. Combat sports, such as martial arts and boxing, also stress the development of this area to avoid critical injury or death during competition, and professional combatants do extensive neck training for this reason.

Reach back to the base of your cranium and, with your head in a relaxed position, push on the muscles. Now flex your head and neck to the rear. You will find that the flexed neck muscles not only restrict the movement of the head but cover and protect the vulnerable targets in this area. A well-developed neck would be able to resist a sloppily thrown blow to the cervical vertebrae, sternocleidomastoid region, or base of the cranium, and could conceivably resist a neck-breaking grapple.

As a rule, a well-thrown blow to the cervical vertebrae, sternocleidomastoid, or cranial base will do lethal damage. Experience with these techniques will demonstrate their simplicity to the skilled technician of martial arts, and a previous success will build confidence. Do not let this confidence blind you to detail, though. Always observe your opponent's physical structure. Thick development of the neck and traps will require full-impact blows, and neck-breaking grapples will require quick, powerful movements to be effective.

Figures 10 and 11 illustrate different widths and lengths of the neck. The structure of an opponent's neck will determine if an attack to the anterior neck region is the best choice. Subjects with an elongated neck, as depicted in Figure 10, are perfect prey for any attack to the neck. If faced with the opponent depicted in Figure 11, however, it would be best to attack another target unless one's skill level is extremely high.

Region Three

Region Three has a single target: the substernal notch. To produce lethal results, the substernal notch must be hit on an inclining plane. Although an assortment of angles and blows can be applied to this area, only an inclining blow will kill a healthy opponent. Given that an inclining angle is the key to the target's lethal potential, a martial artist should be able to recognize certain physical features that will prevent a blow from contacting the substernal notch at the proper angle.



Figure 12



Figure 13



Figure 14

Figure 12 depicts a slim adult male. Faced with such a structure, a strike to the substernal notch is ideal because it has all the clearance it needs to land on target. Now look at Figure 13, a more typical male build for current times. Here the large abdomen could interfere with the angle required to hit the substernal notch effectively. The flabby features and enlarged abdominal area shown in Figure 14 would definitely interfere with the required angle for this target, so the substernal notch would be a poor choice of targets. (The heart, however, would be a good target on an opponent such as this because it is overtaxed by excess weight and thus is already weak. Along the same lines, the heart is a good target on subjects who are forty years old or older.)





DEFENSIVE KILLING TECHNIQUES

In this chapter we begin the study of the applied techniques. It would be beneficial to look through each sequence of illustrations before reading the instructions that go with them. Absorb as much detail as possible from the illustrations and then read the text. Again, be very cautious when practicing these movements; they are extremely dangerous.

Sequence 1

In Figure 15, the attacker has his hands wrapped around the martial artist's neck. A grip around the throat like this is very painful, and the defender will instinctively want to grab the hands and try to pull them off. You must train yourself to overcome this instinct.

The first response is a simultaneous strike—the right hand forms a claw strike and is thrust into the eyes, and the left hand forms a vertical punch sent to the solar plexus (Figure 16). As depicted in Figure 17, the recipient will always cover his eyes with one or both hands when struck there. The martial artist

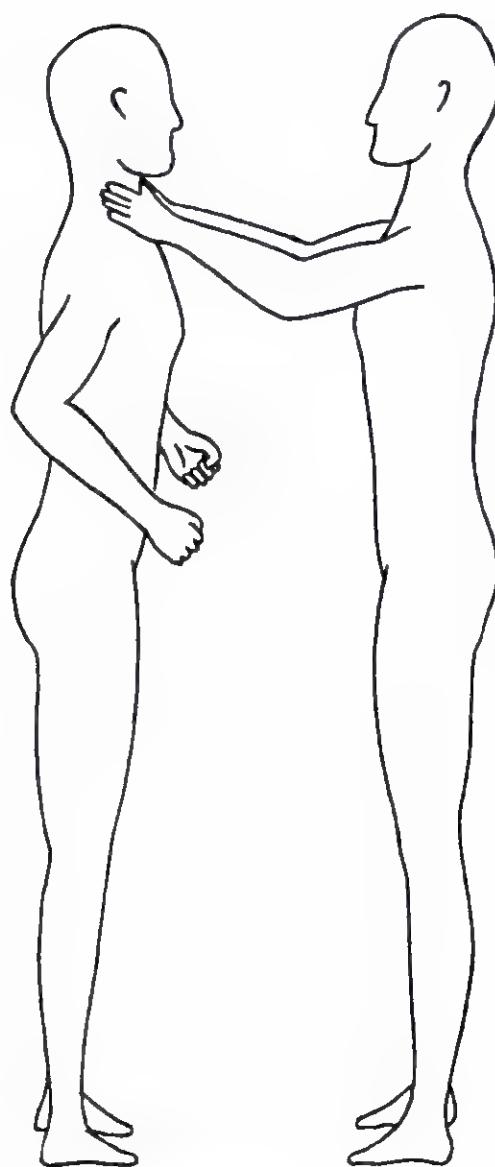


Figure 15

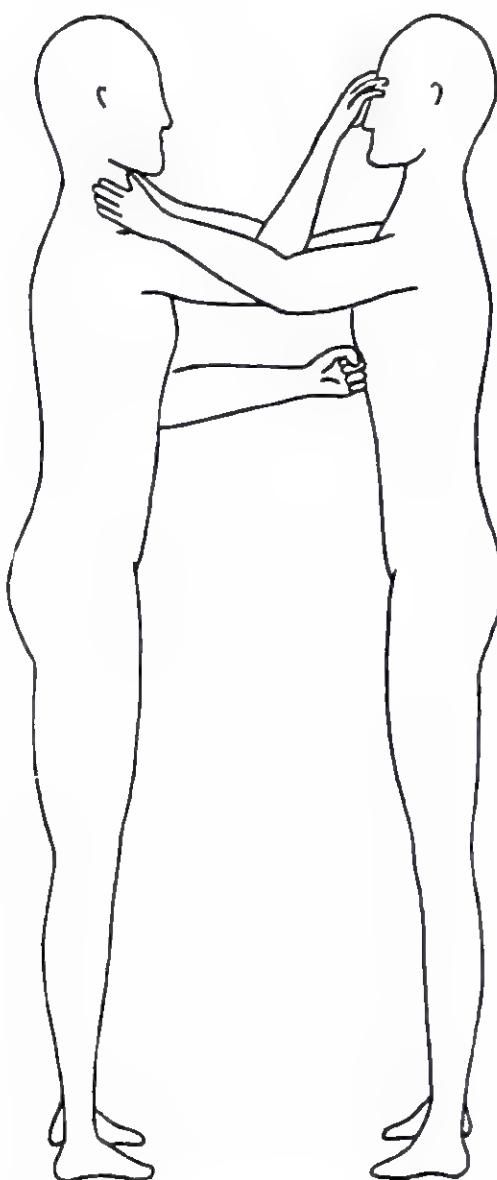


Figure 16

takes advantage of the moment by firmly grabbing the opponent's collar with both hands and kicking him in the groin with his shin bone (Figure 17). In Figure 18, he locks his arms at the elbows and places his foot on the opponent's stomach. By bending the standing leg's knee and pulling backward, the martial artist initiates a backward toss (Figure 19). By Figure 20, his buttocks has contacted the floor while he continues to pull with force.

In Figure 21, only the shoulders are in contact with the floor—the back is arched. Note that the leg that supports the opponent's weight is fully extended, and the balancing leg is pushing upward off

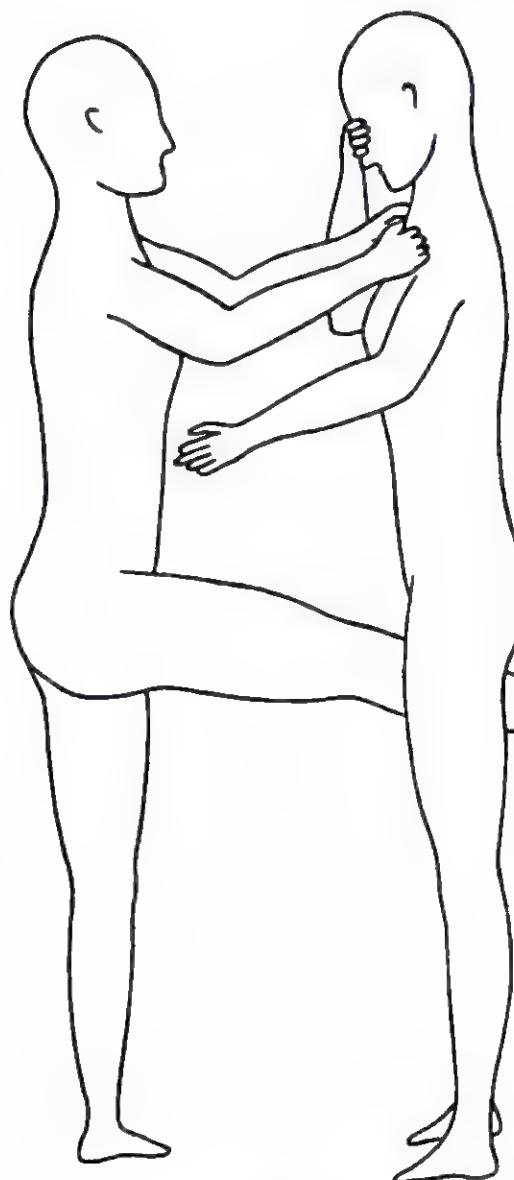


Figure 17

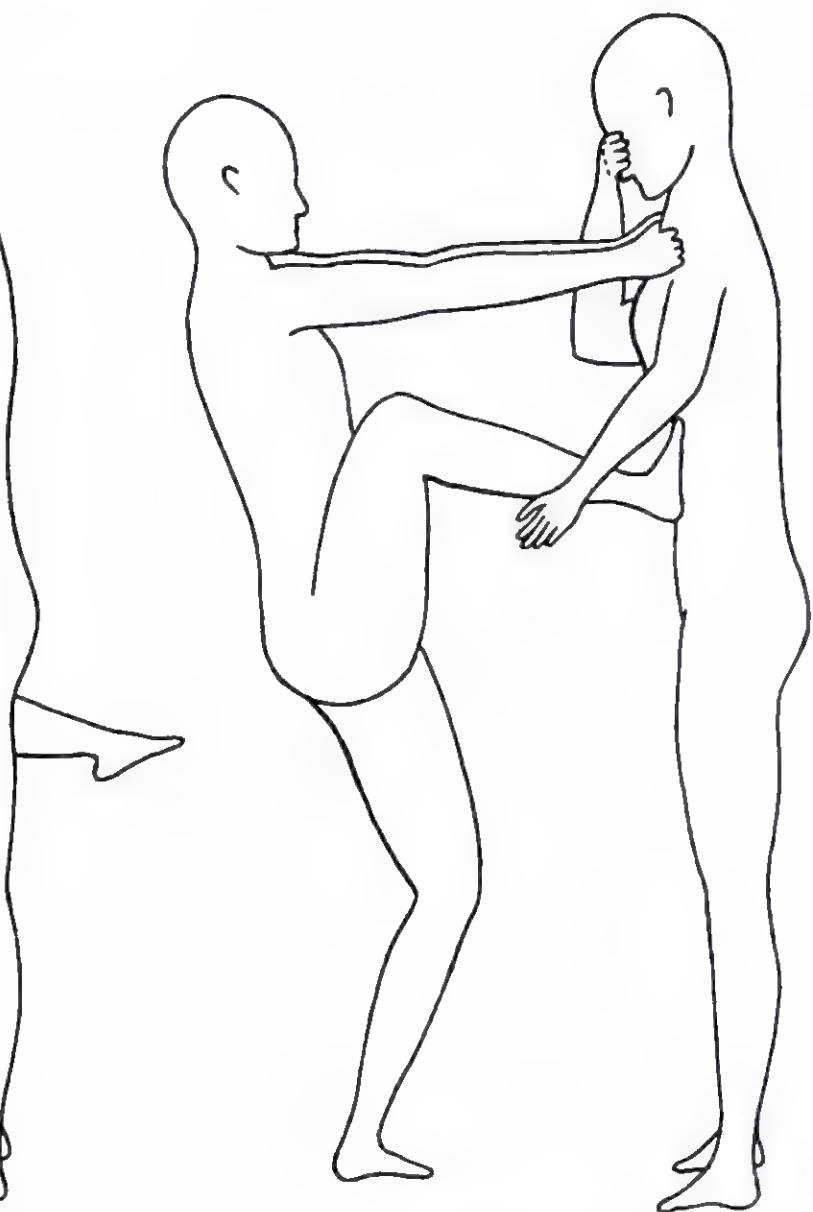


Figure 18

the floor. These two movements in tandem will increase the force of the throw. The grip on the collar remains firm at all times.

As the opponent lands (Figure 22), the martial artist tucks his head to one side and pulls himself into a backward roll. As soon as the martial artist lands with his knees on either side of the opponent's shoulders, he releases his grip on the collar, reaches under the opponent's neck to the opposite side of his face, and wraps his fingers firmly around the chin (Figure 23). The left hand is placed on the left side of the head. A hard twist is exerted against the chin while the left hand assists the rotation

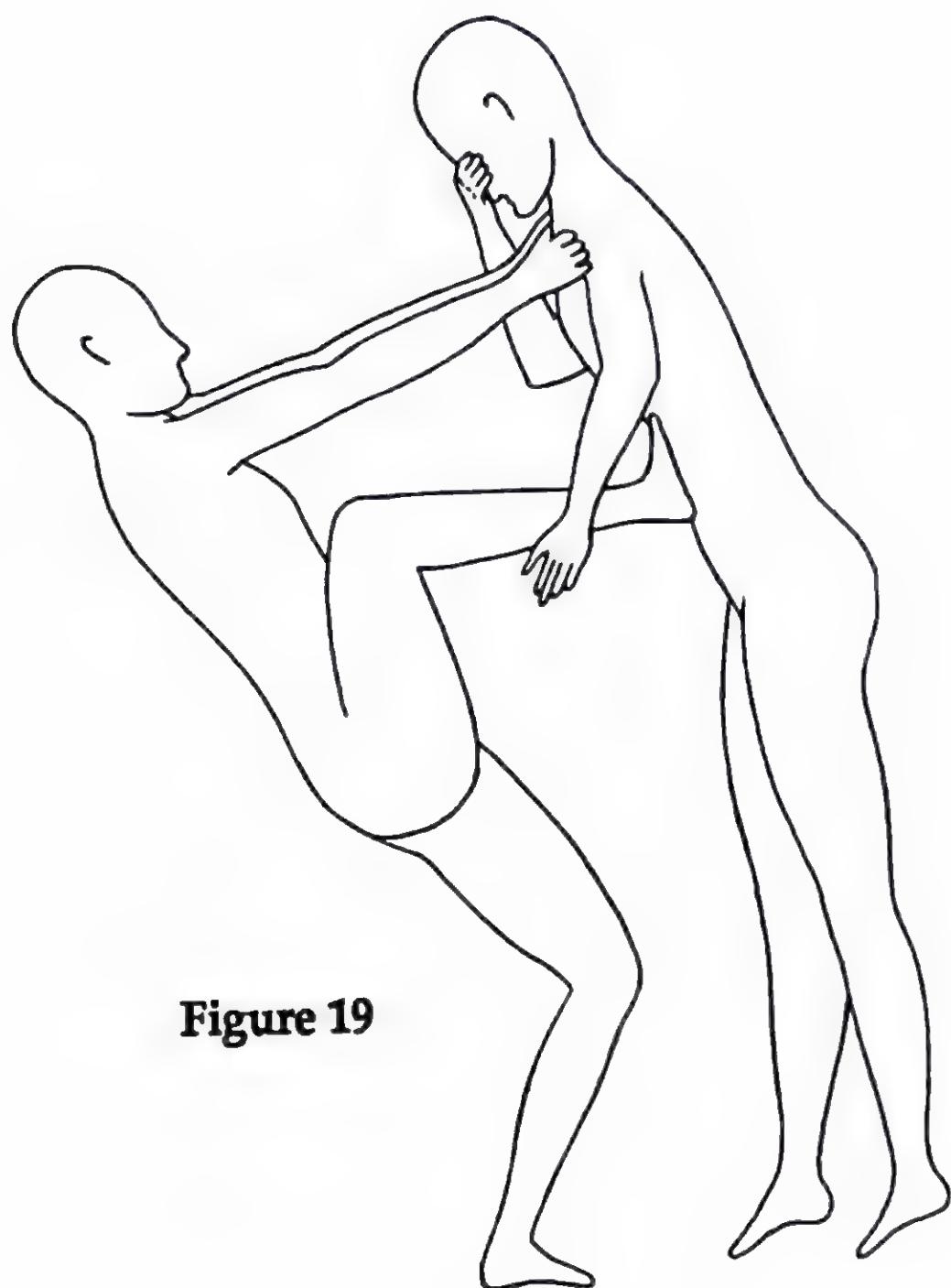


Figure 19

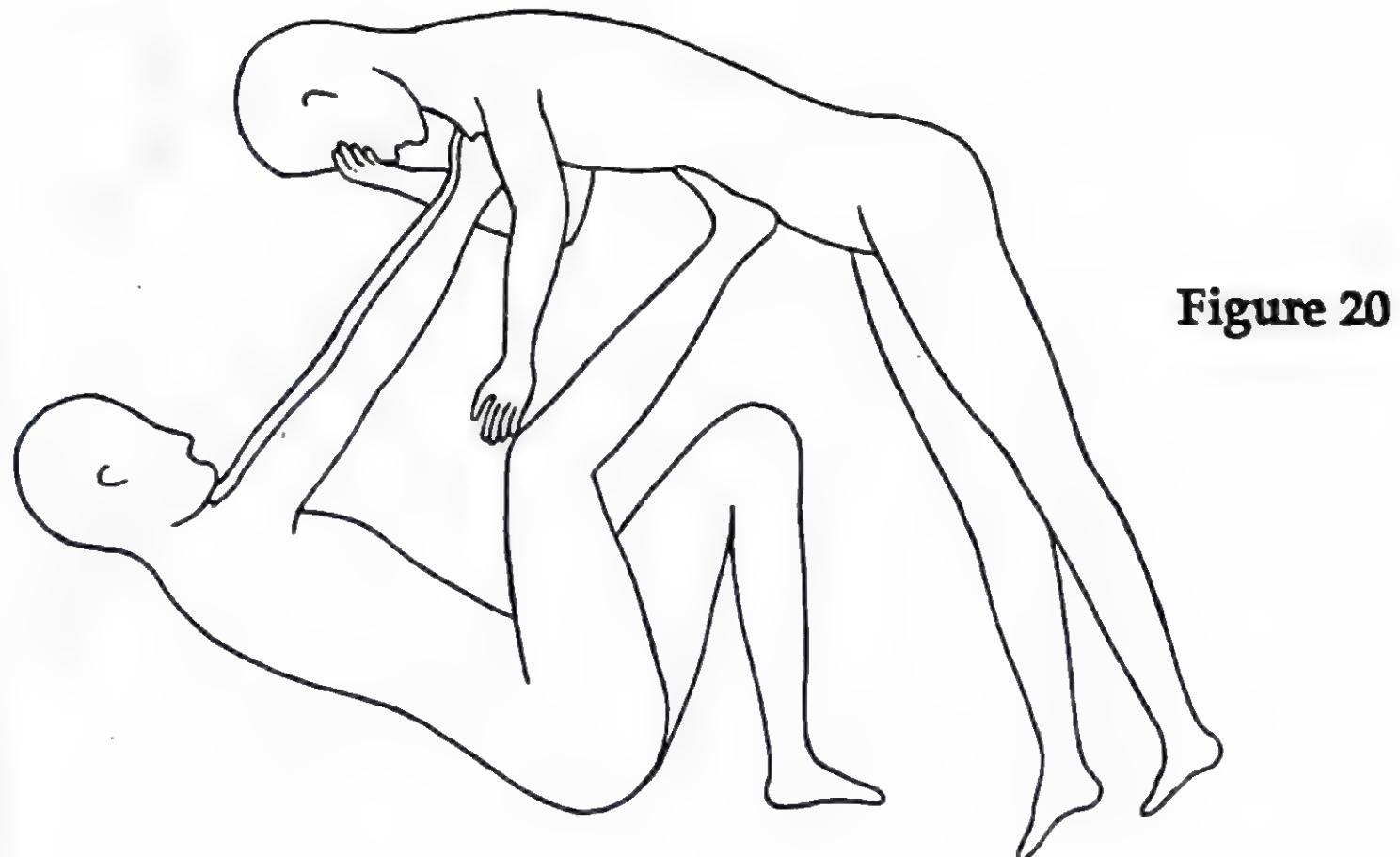


Figure 20

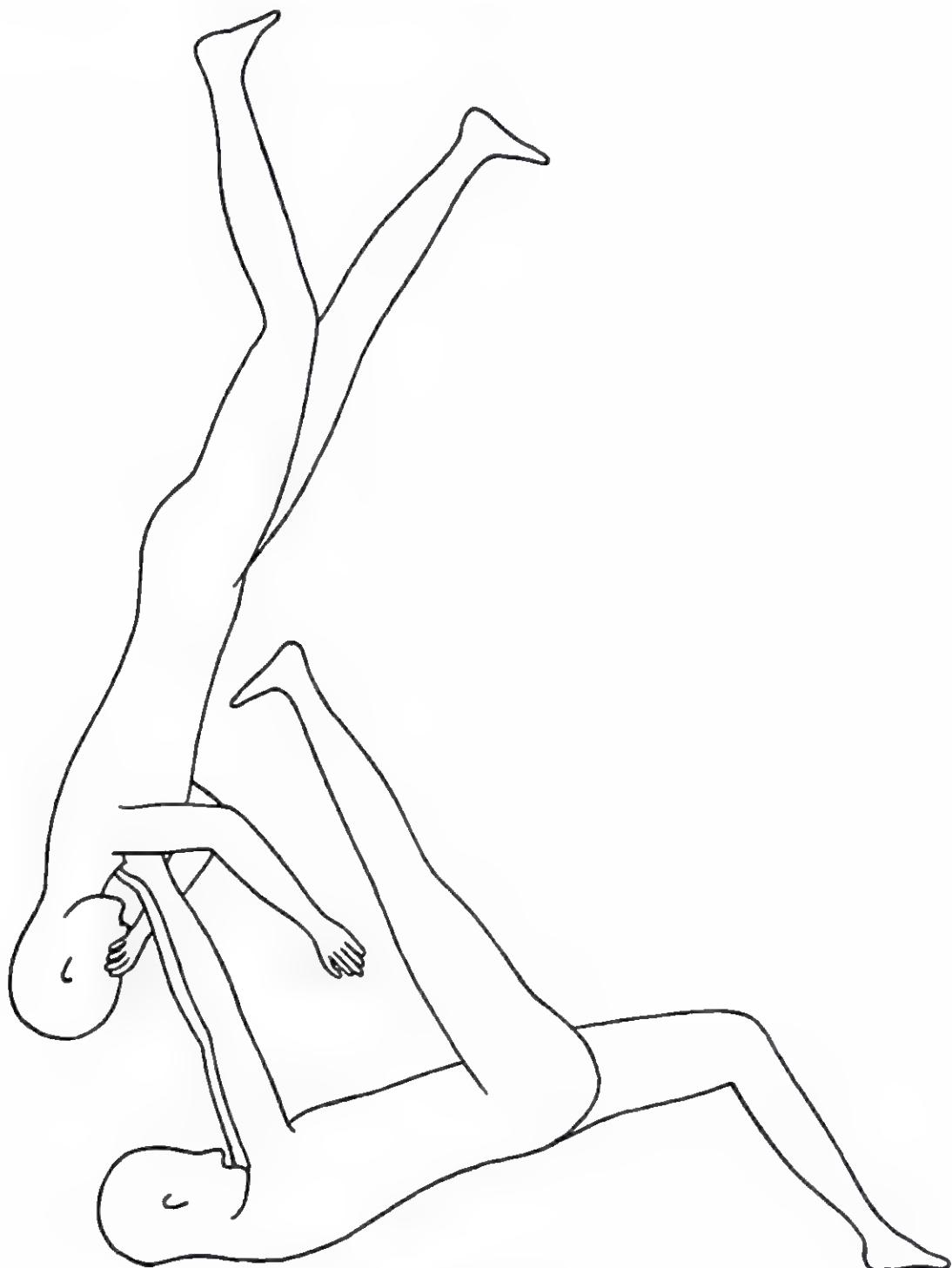


Figure 21

with a push (Figure 24). To maximize the technique's power, the martial artist has simultaneously raised his body, as shown in Figure 24.

This technique will completely snap the cervical vertebrae, the nerve roots, and the arterial blood lines. Death will occur within seconds.

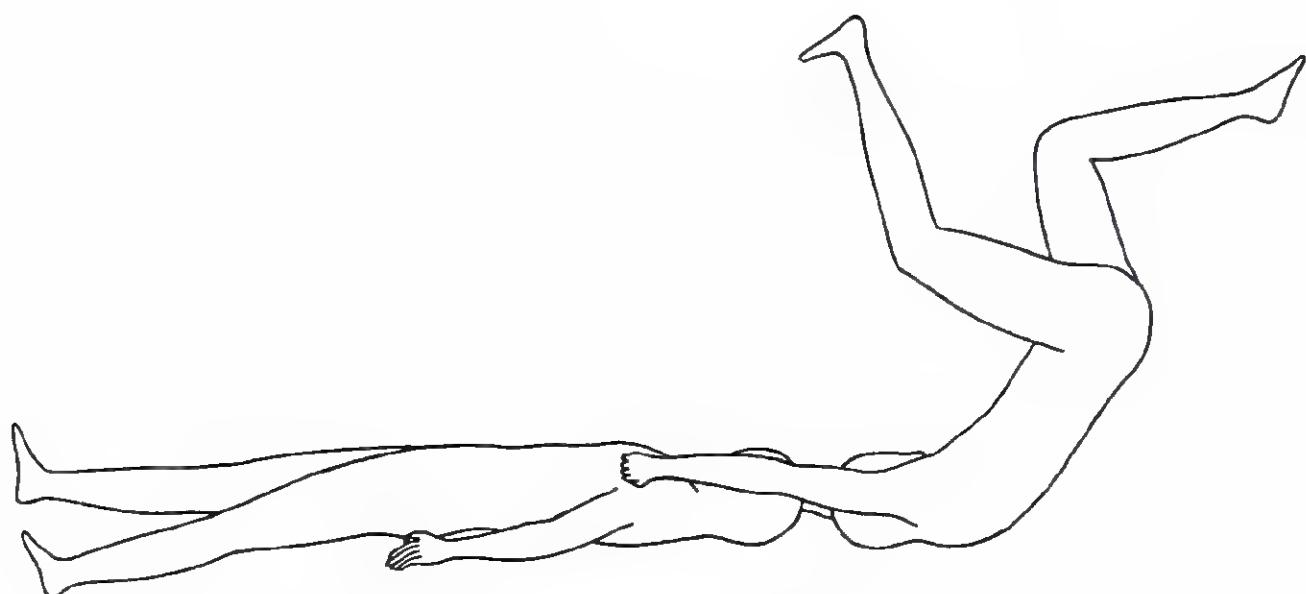


Figure 22



Figure 23

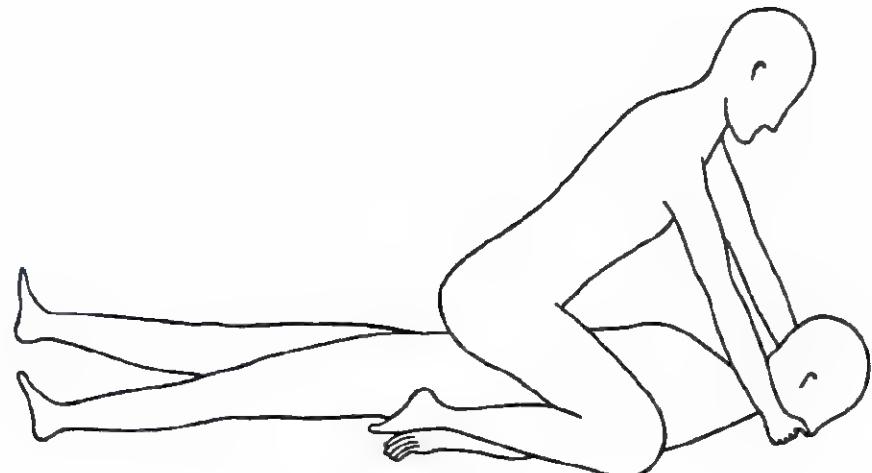


Figure 24

Sequence 2

In Figure 25, the assailant is attacking with a long stick or pipe. He advances with his left foot and initiates a swing to the head (Figure 26). The martial artist steps forward with the left foot, planting it outside the attacker's stance. He forms a cross

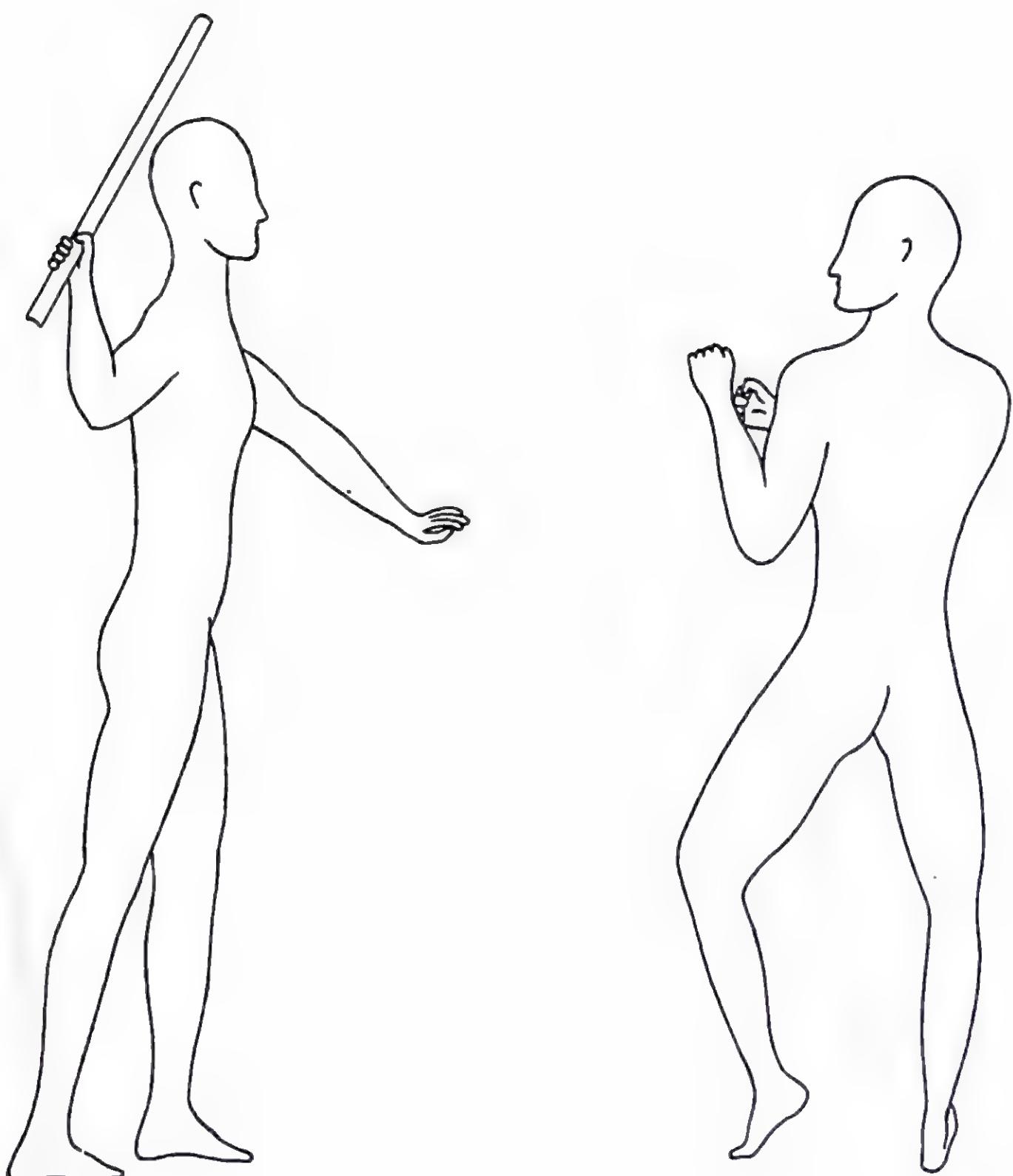


Figure 25

with his arms over his head (with the left arm beneath the right, as depicted in Figure 26) to trap the striking arm. He has his body positioned in such a way that if he did not execute the cross block, the weapon would pass just outside his right shoulder.

When the cross block makes contact, the martial artist *immediately* slides his right hand down and grasps the weapon arm just below the elbow while

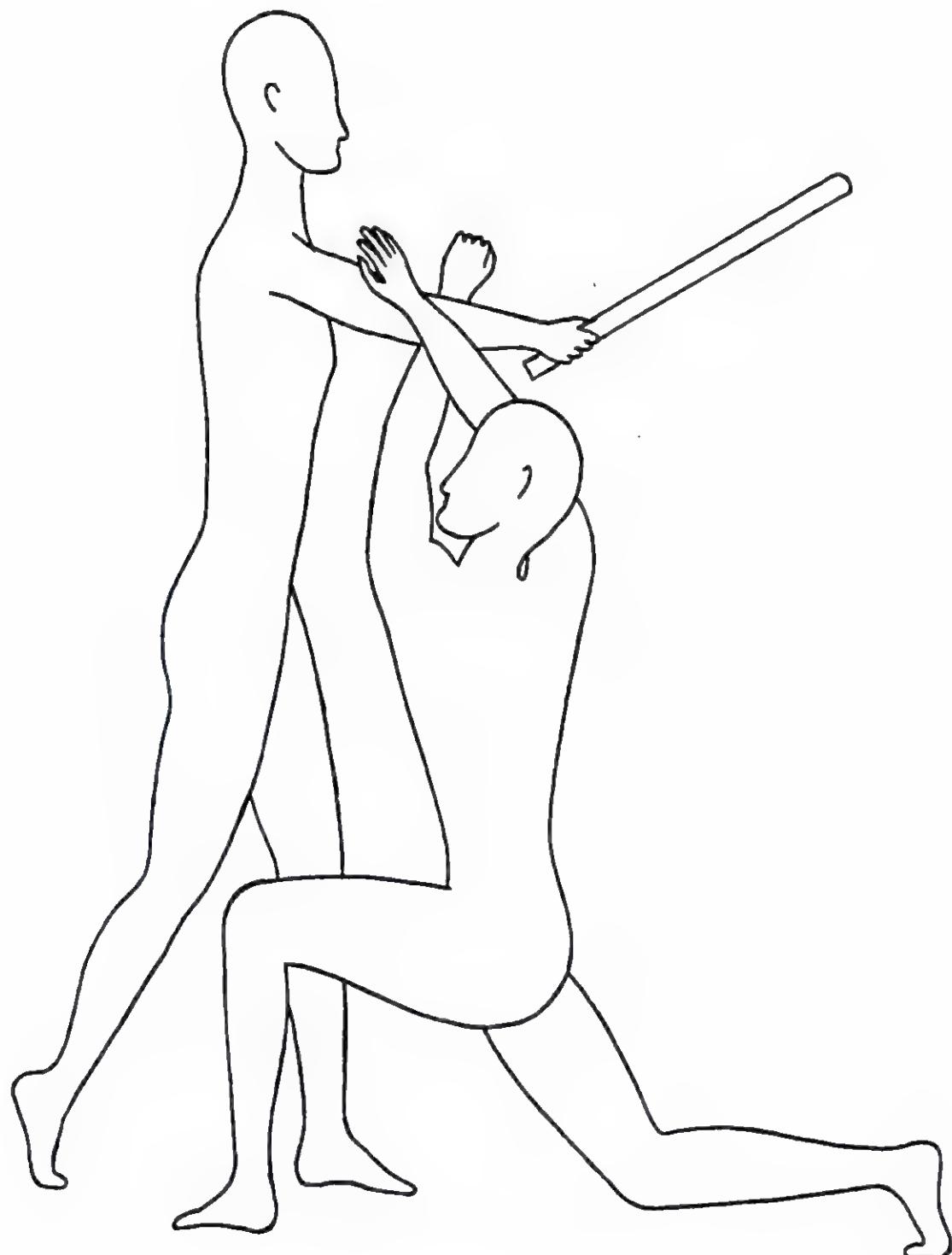


Figure 26

simultaneously reaching with the left arm for the shoulder blade, as shown in the Figure 27. In Figure 28, he thrusts his rear knee into the groin. The martial artist then sets his right foot down and shifts his hips to face the upper half of the opponent's torso, at the same time getting a grip on the weapon (Figure 29). With as much force as possible, he strikes the opponent with another knee, this time

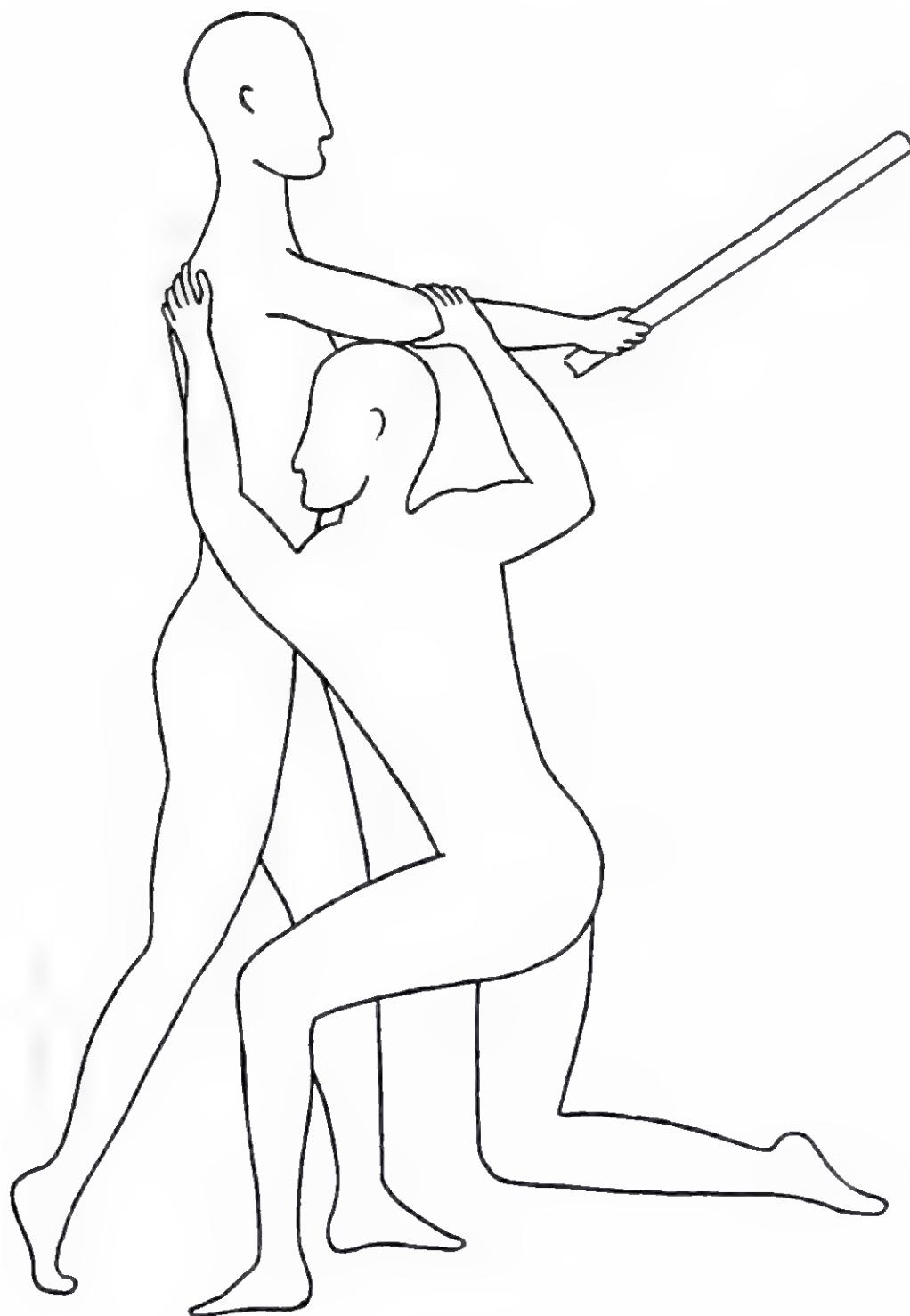


Figure 27

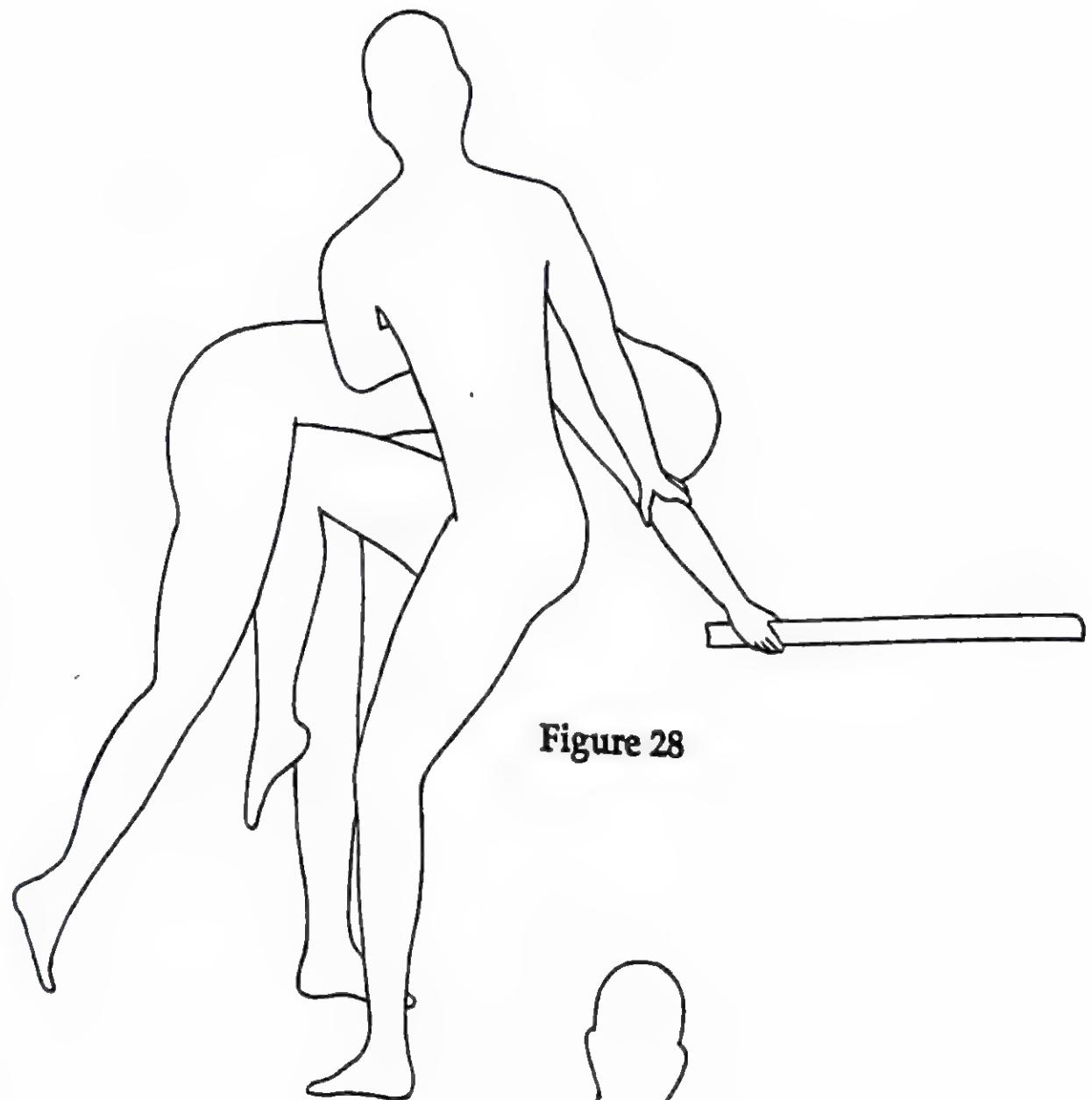


Figure 28

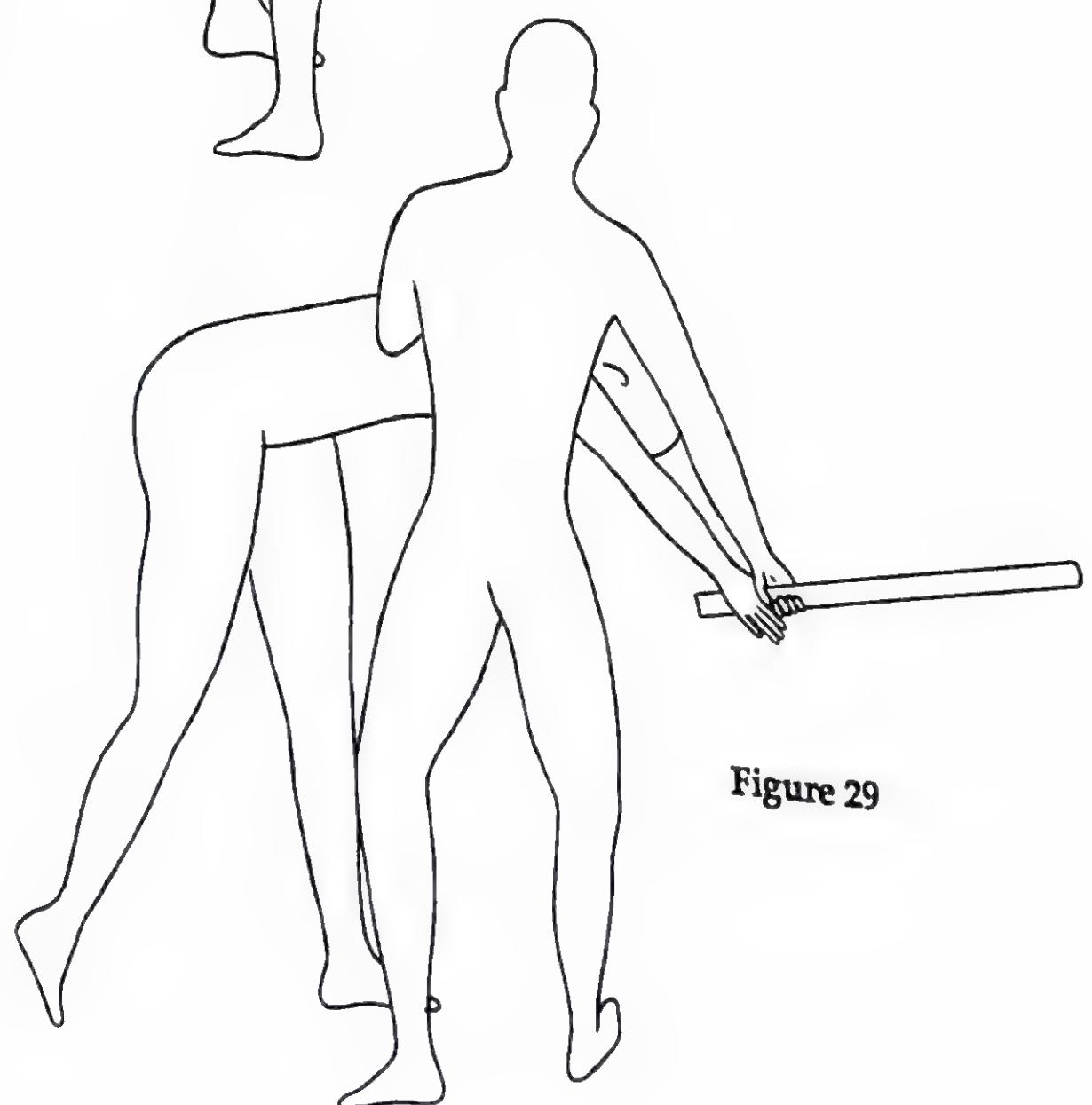


Figure 29

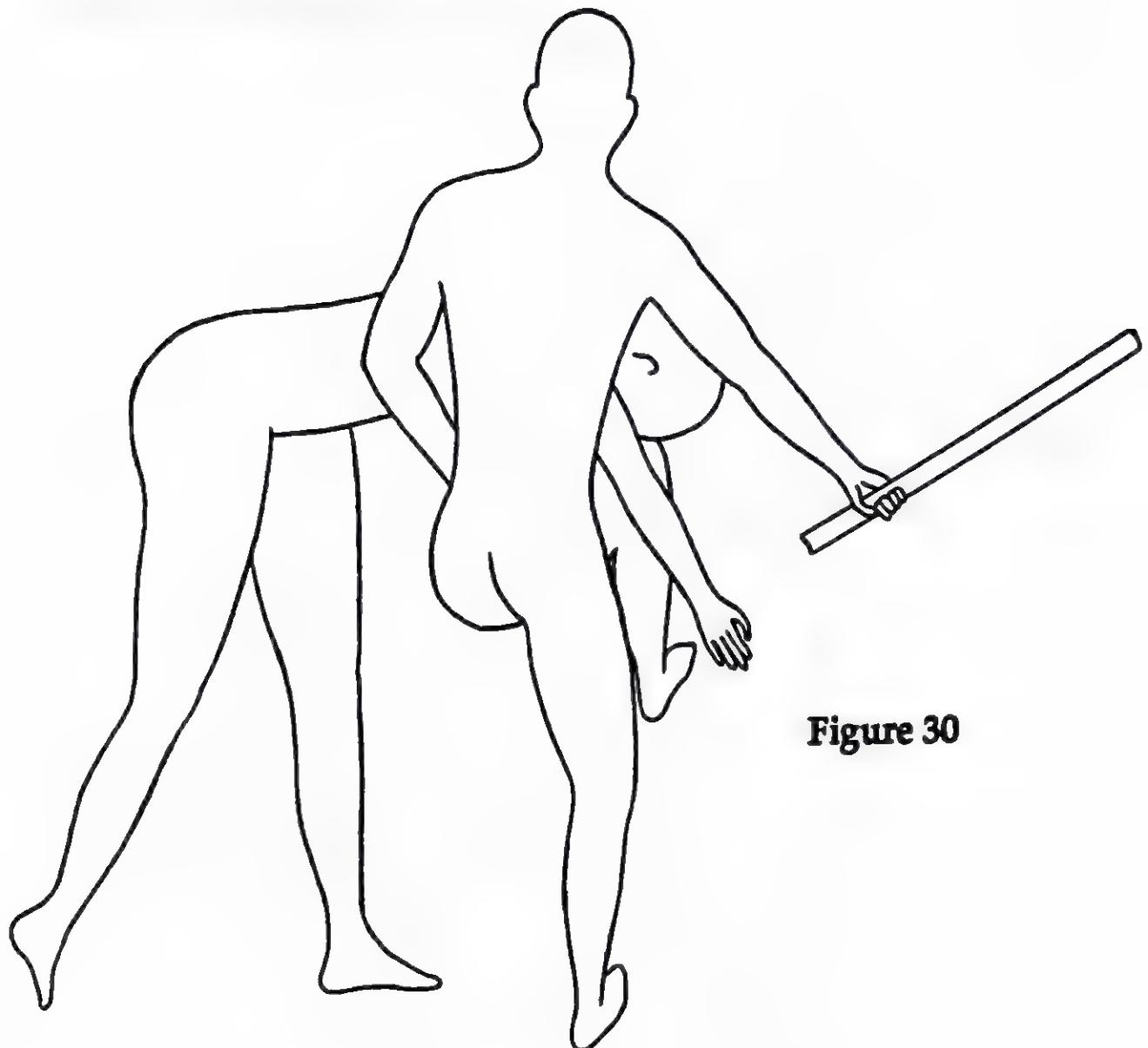


Figure 30

into the center of the face, while pulling the stick away (Figure 30). As depicted in Figure 31, the force of the second knee strike has stood the opponent up, setting him up for the final stroke.

The final stroke must be done quickly, as it is not likely that the victim will remain on his feet after the knee strike to his face. Looking at the martial artist's body position in Figure 31 and the final striking position in Figure 32, you will note the length and force of the stroke. The target is the anterior neck region. This blow will crush the breathing passages in the neck, resulting in a flow of blood into the lungs. Death will occur in approximately one minute, if not sooner.

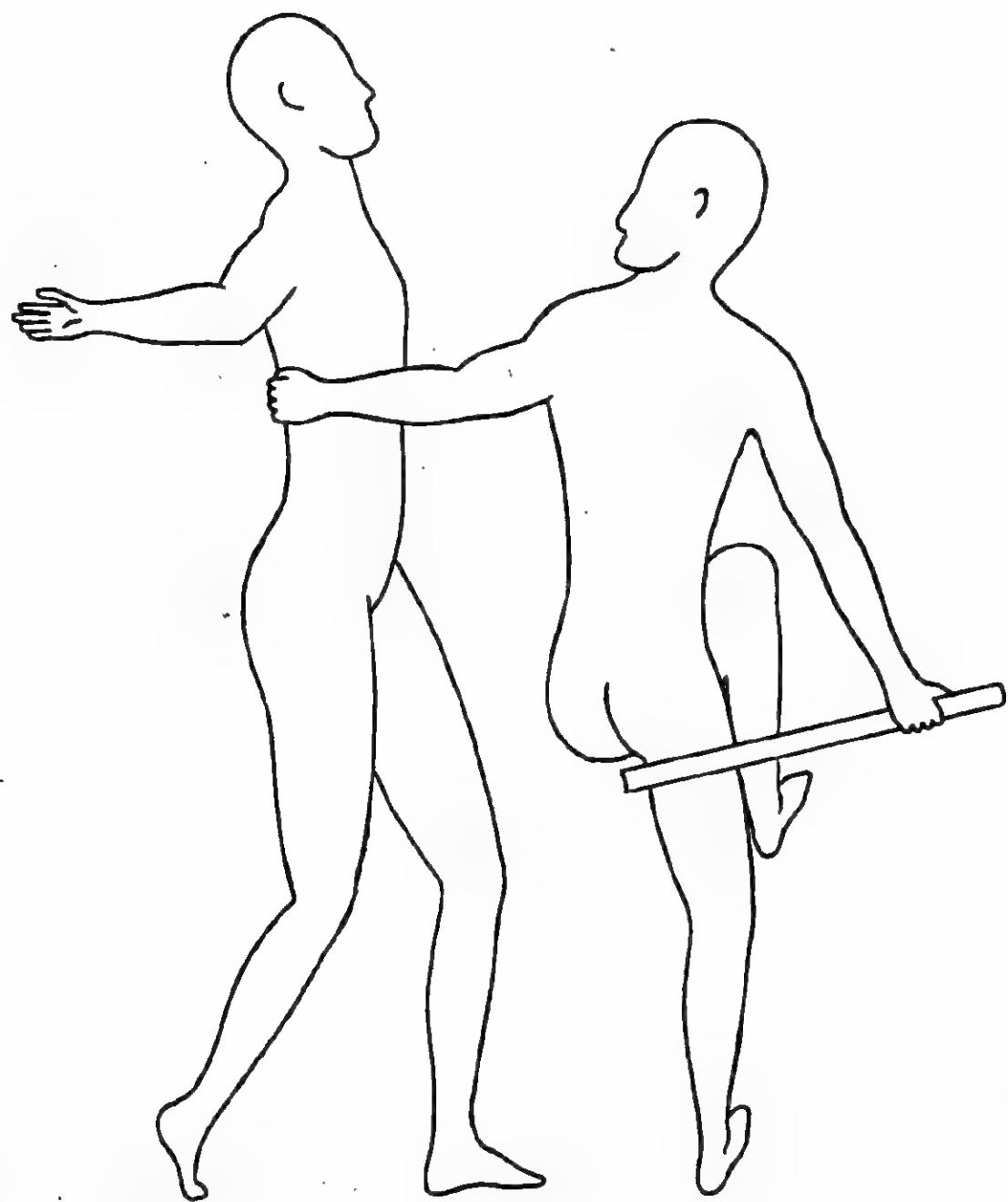


Figure 31

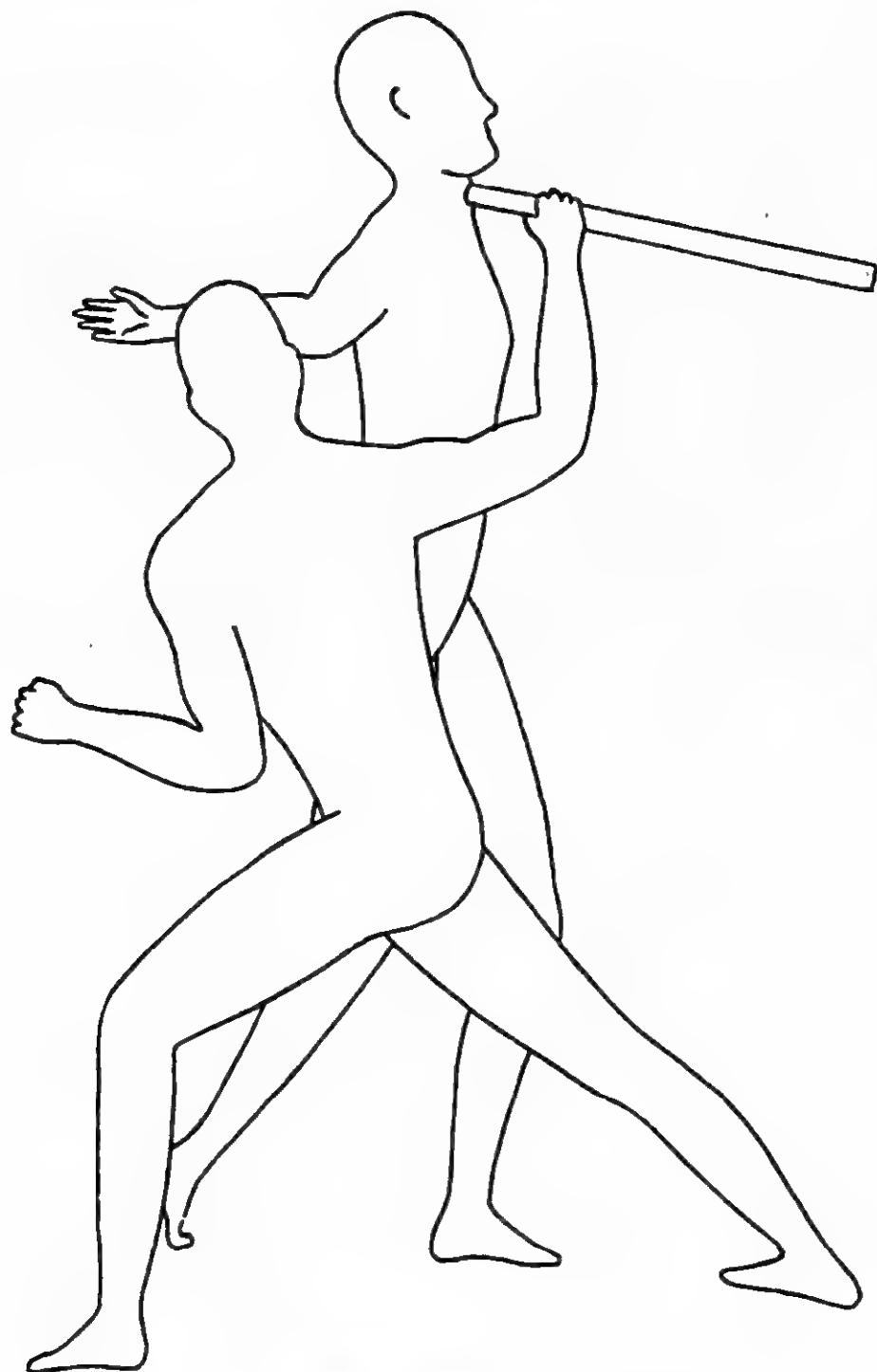


Figure 32

Sequence 3

In Figure 33, the attacker has grabbed the martial artist's right shoulder. With his right hand, the martial artist grabs the assailant's wrist firmly. As he does this, he draws his right leg (Figure 34) and thrusts out a hard side kick into the solar plexus (Figure 35). Note that the opponent is pushed back from his original position due to the powerful side kick. This will occur naturally, but the martial artist maintains a firm grip on the opponent's wrist in order to keep him in range for the next phase of the counterattack.

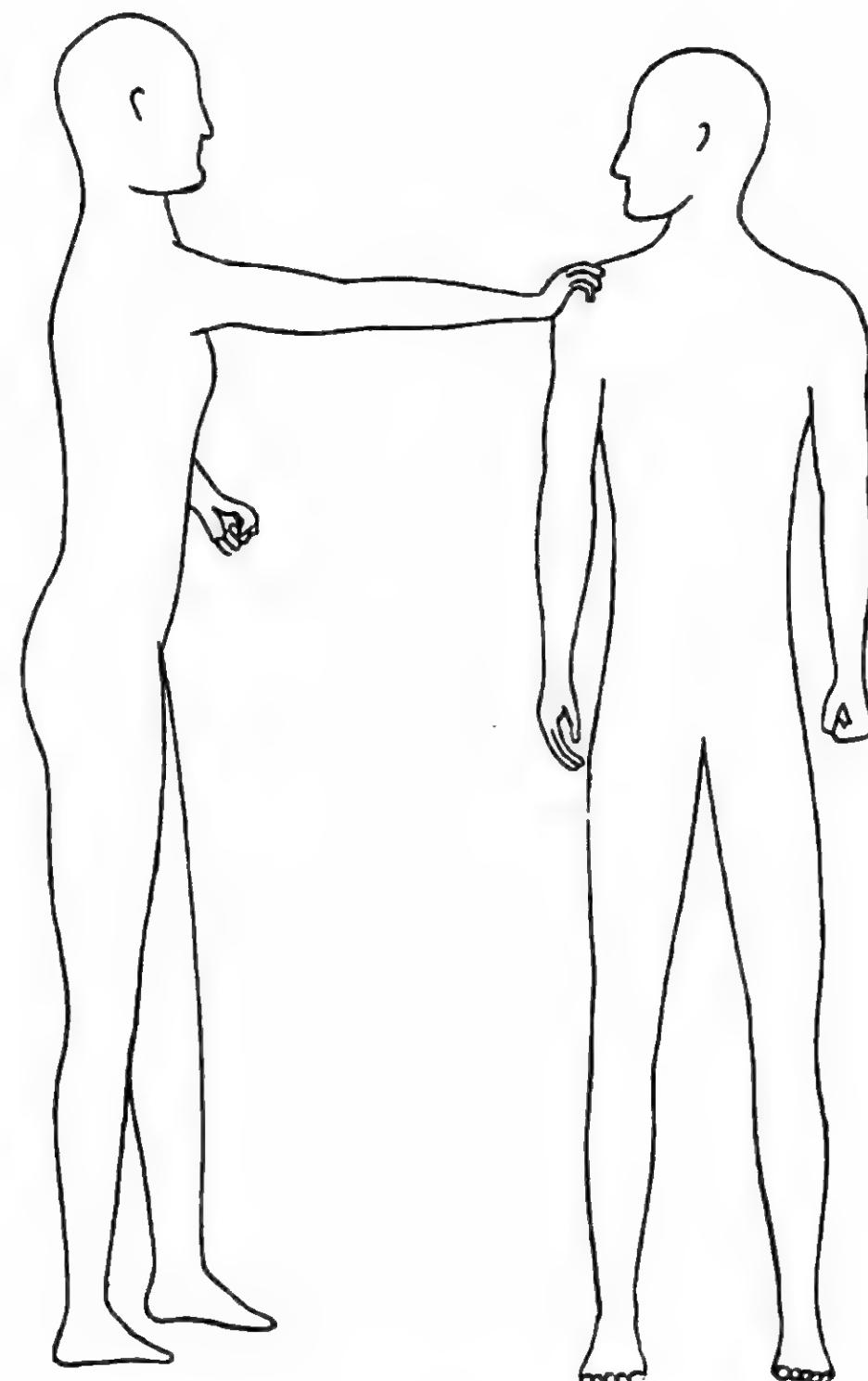


Figure 33

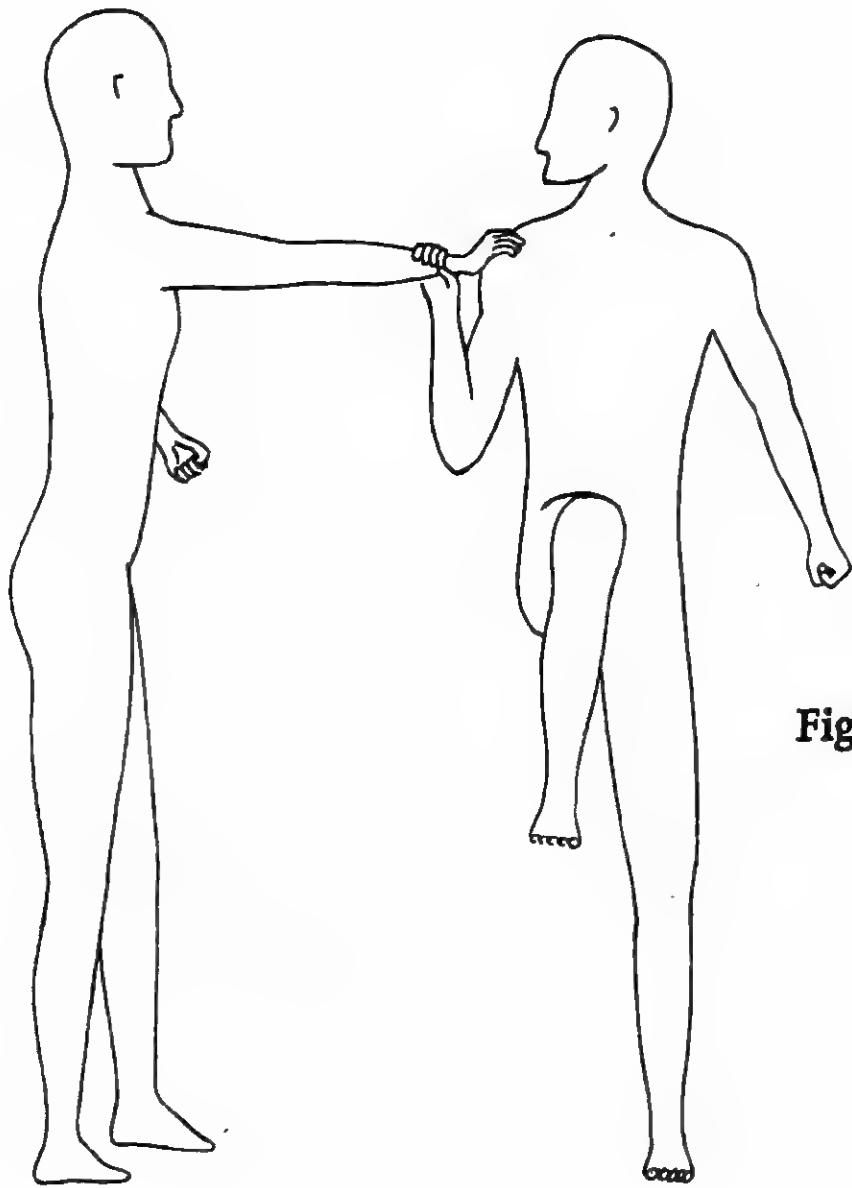


Figure 34

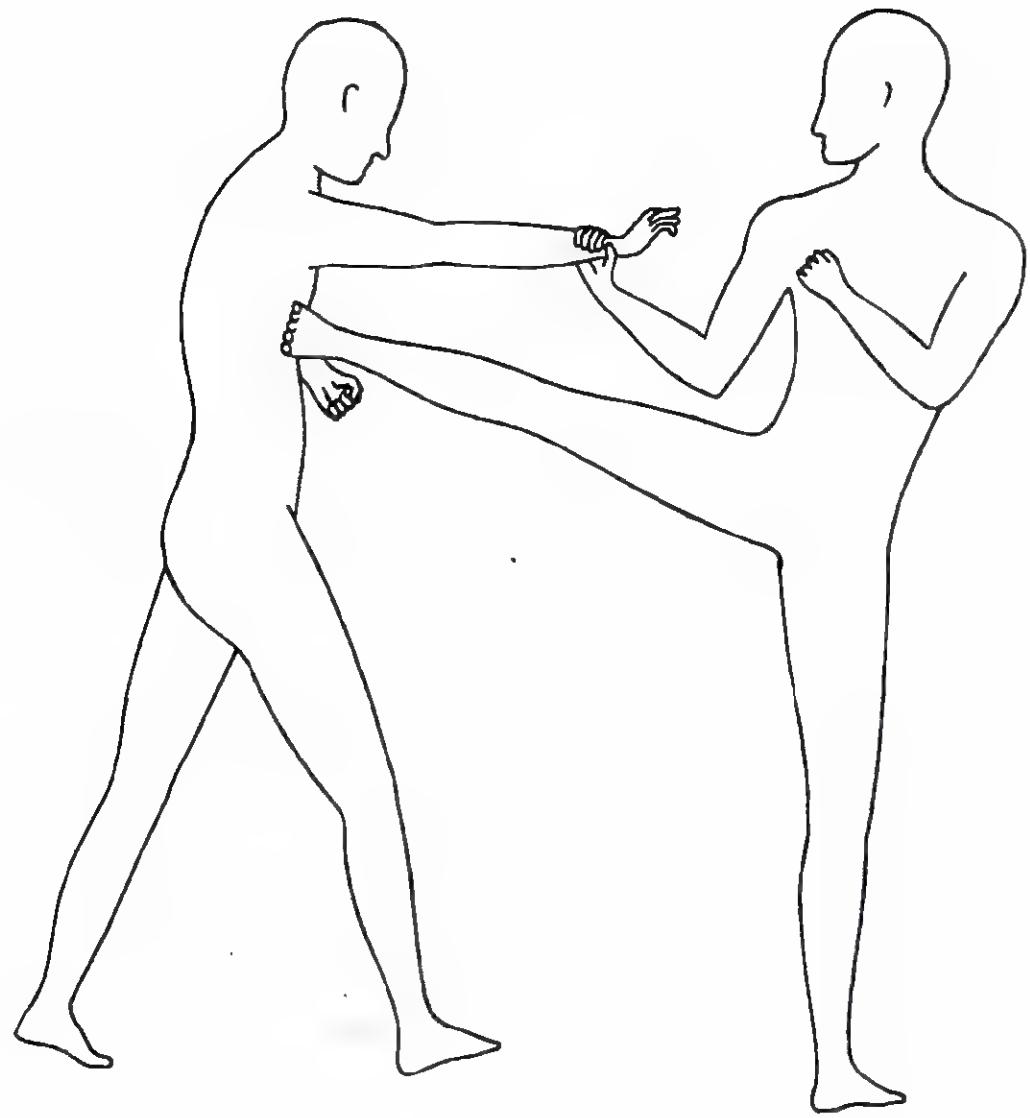


Figure 35

In Figure 36, the martial artist retracts his foot and chambers for a front kick while simultaneously pushing the opponent's hand down, which pulls the upper torso down and puts his head in range for the next kick. The front kick is executed to the nose with a firm snap (Figure 37), standing him back up for the final technique.

After retracting the kicking leg, the martial artist steps to the left outside the opponent's right foot (Figure 38). He then steps through on a parallel plane with the opponent's body, rotates his upper body with the step, and drops his right hand to the position shown in Figure 39. It is one smooth, accelerated motion from this position to the mo-

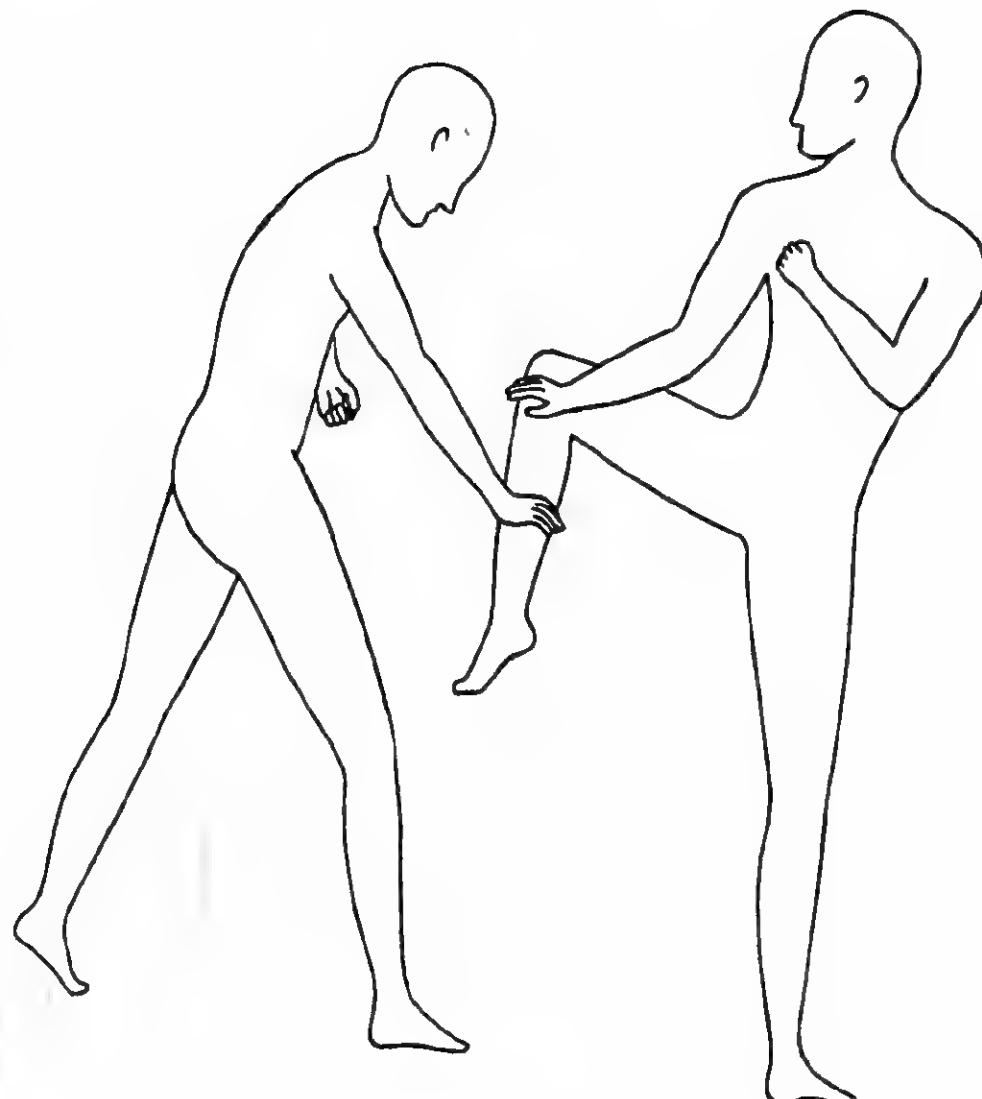


Figure 36

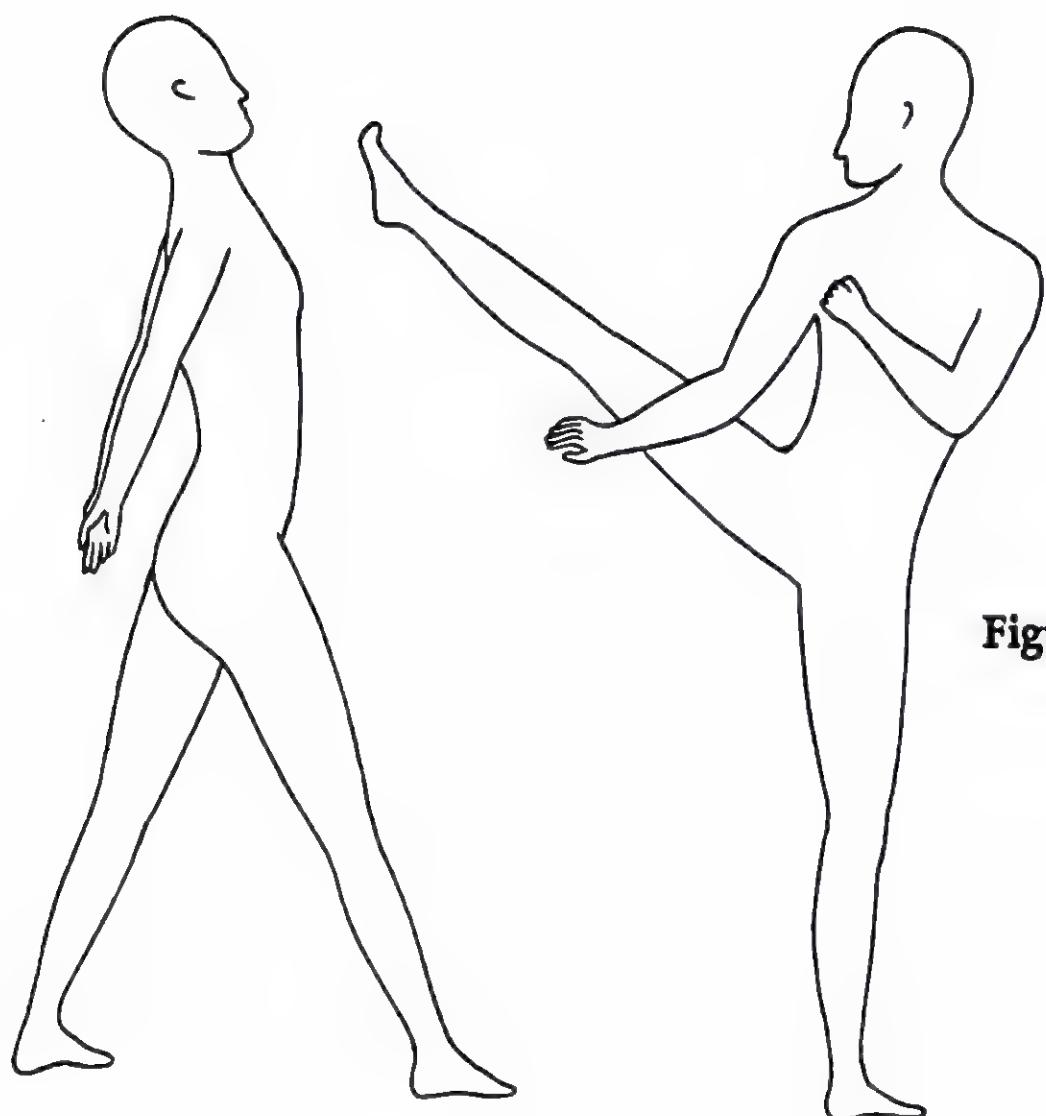


Figure 37

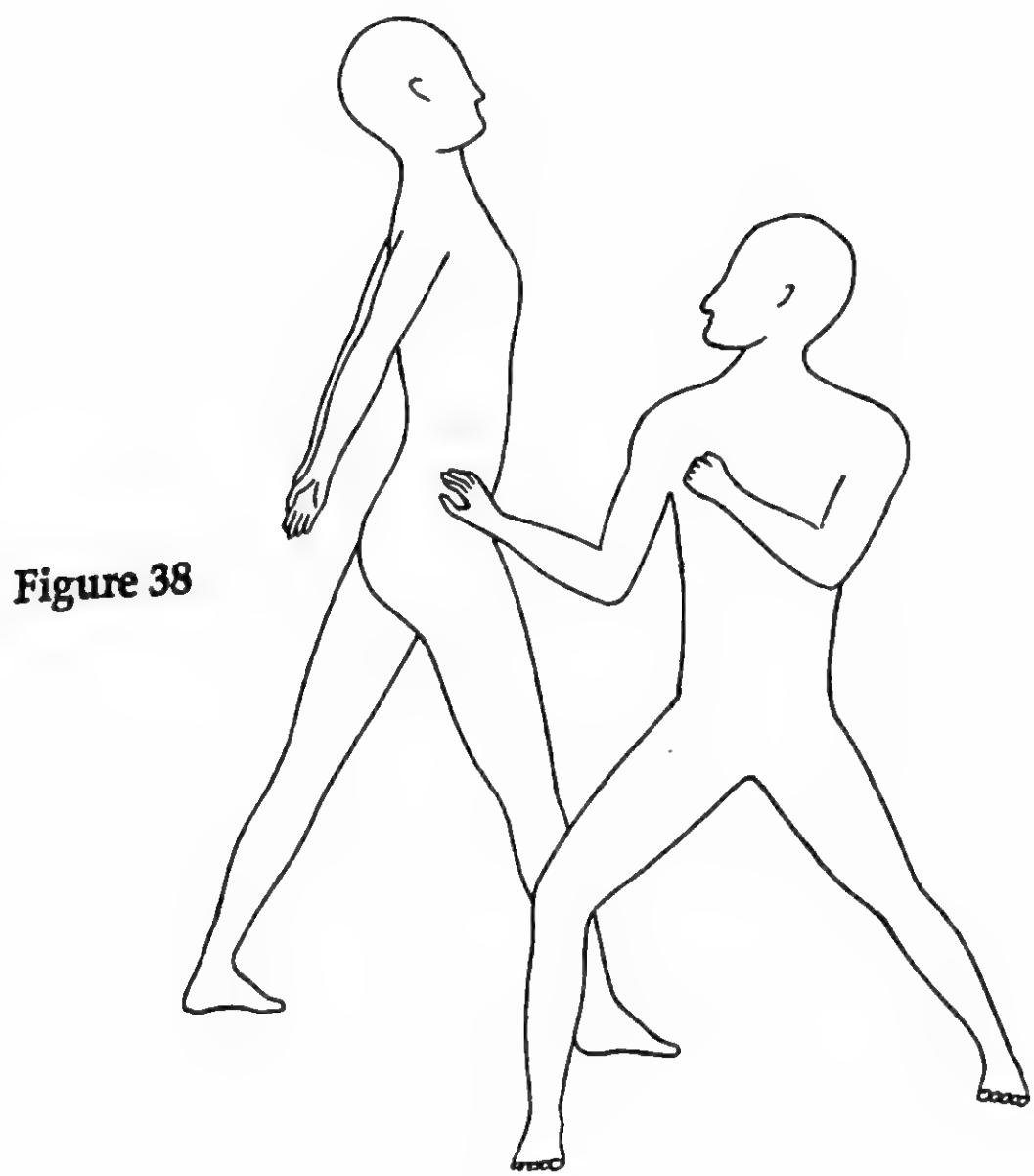


Figure 38

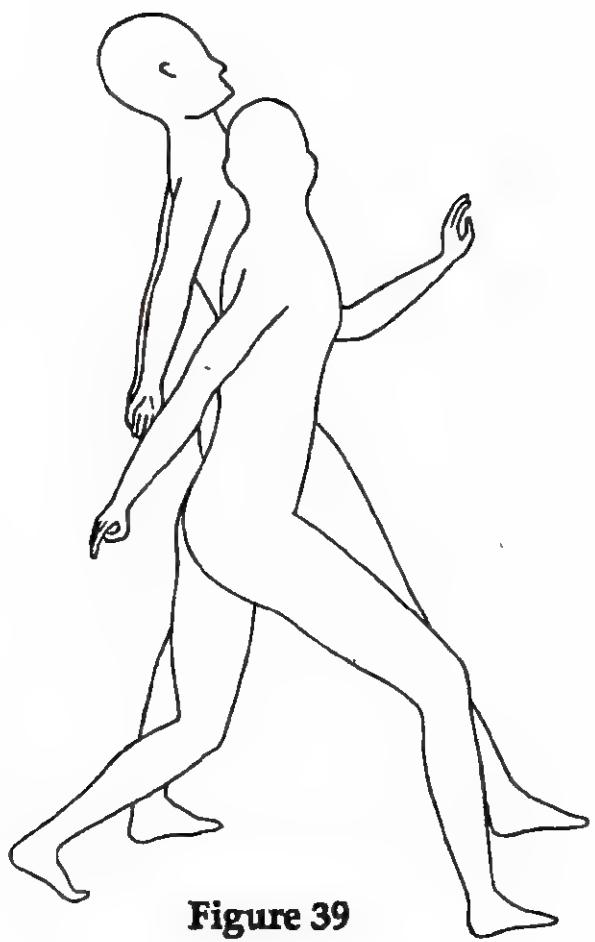


Figure 39

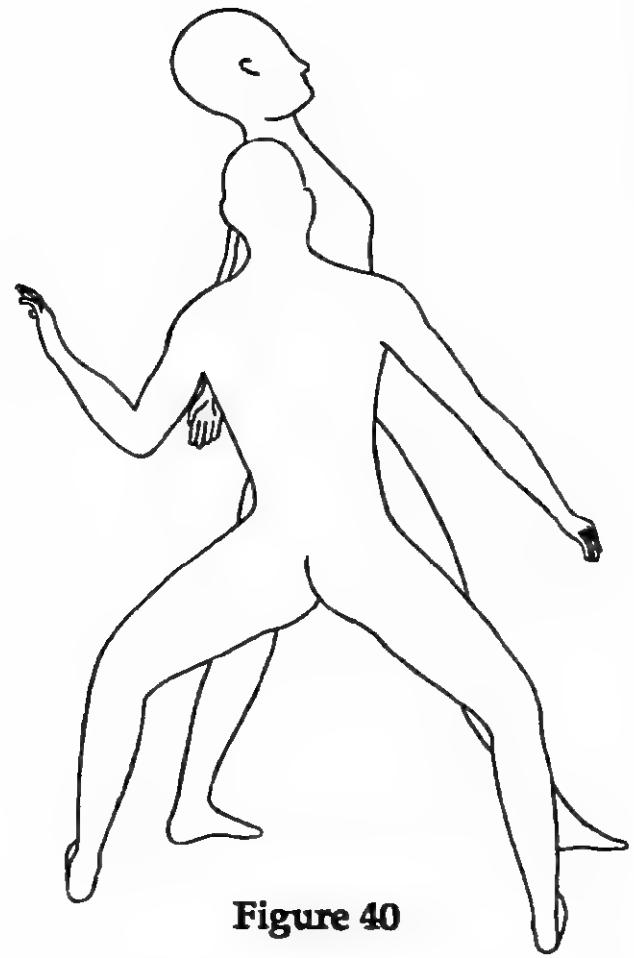


Figure 40

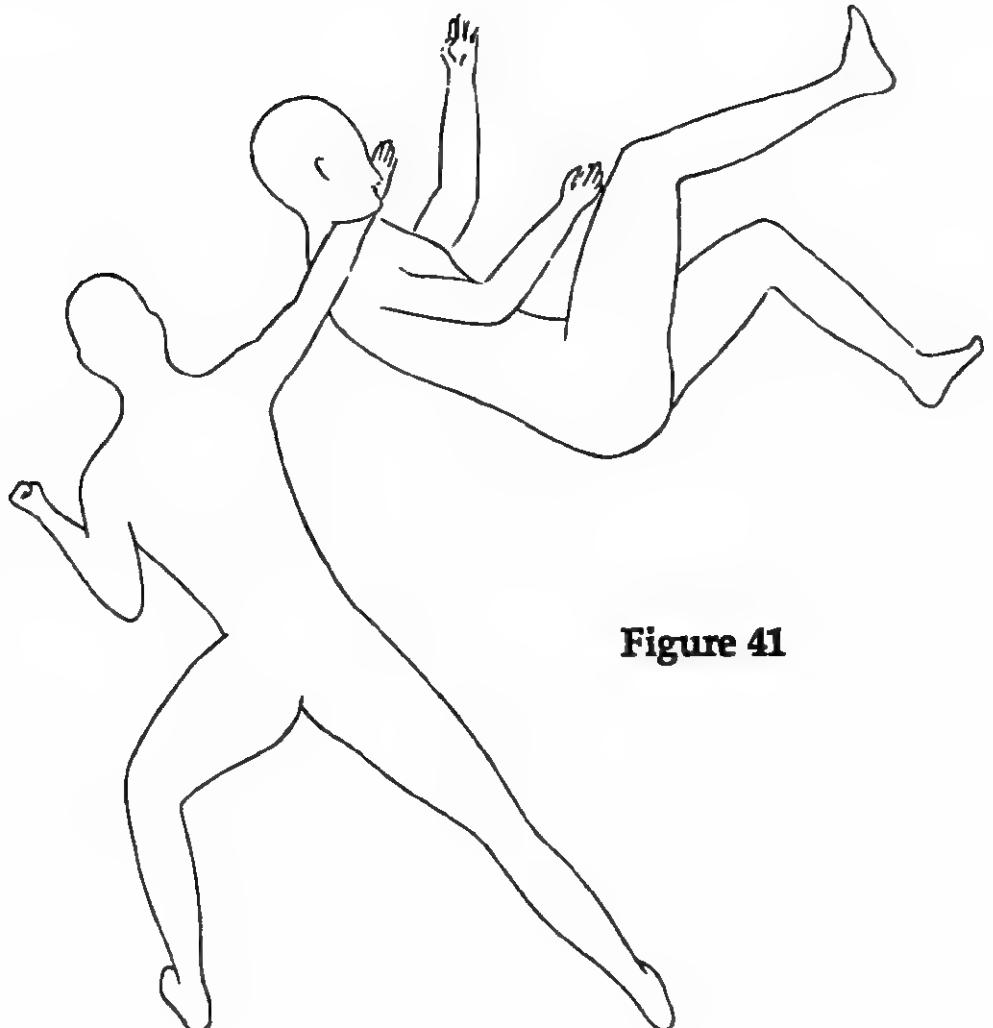


Figure 41

ment of impact, building force the entire way (Figure 40). The striking area is the first three inches of the inside of the upper forearm. The target is the anterior neck region (Figure 41).

The force of this blow is devastating. Death occurs almost instantly.

Sequence 4

In Figure 42, the martial artist is in a cat stance and the opponent is attacking with an overhead strike. To block the assault, the martial artist steps

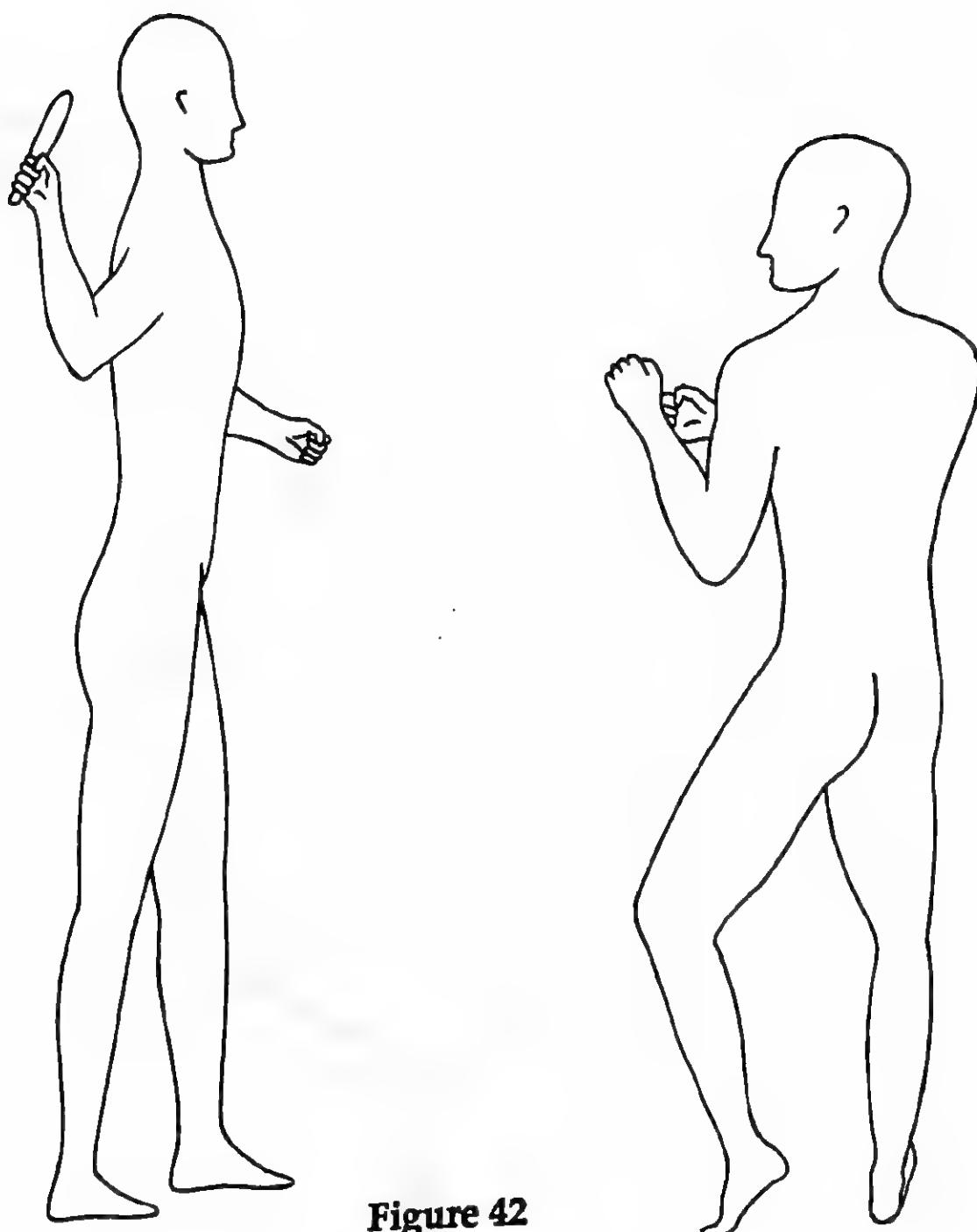


Figure 42

forward and to the left in Figure 43. (Note the length of the step—it is both wide and long.) He deflects the blow with a high outside block, making contact with the attacker's outer forearm. Immediately after blocking the arm, he grabs it and brings up the rear foot (Figure 44). A high roundhouse kick is then delivered to the length of the jaw while pulling the weapon arm out of the kick's path (Figure 45).

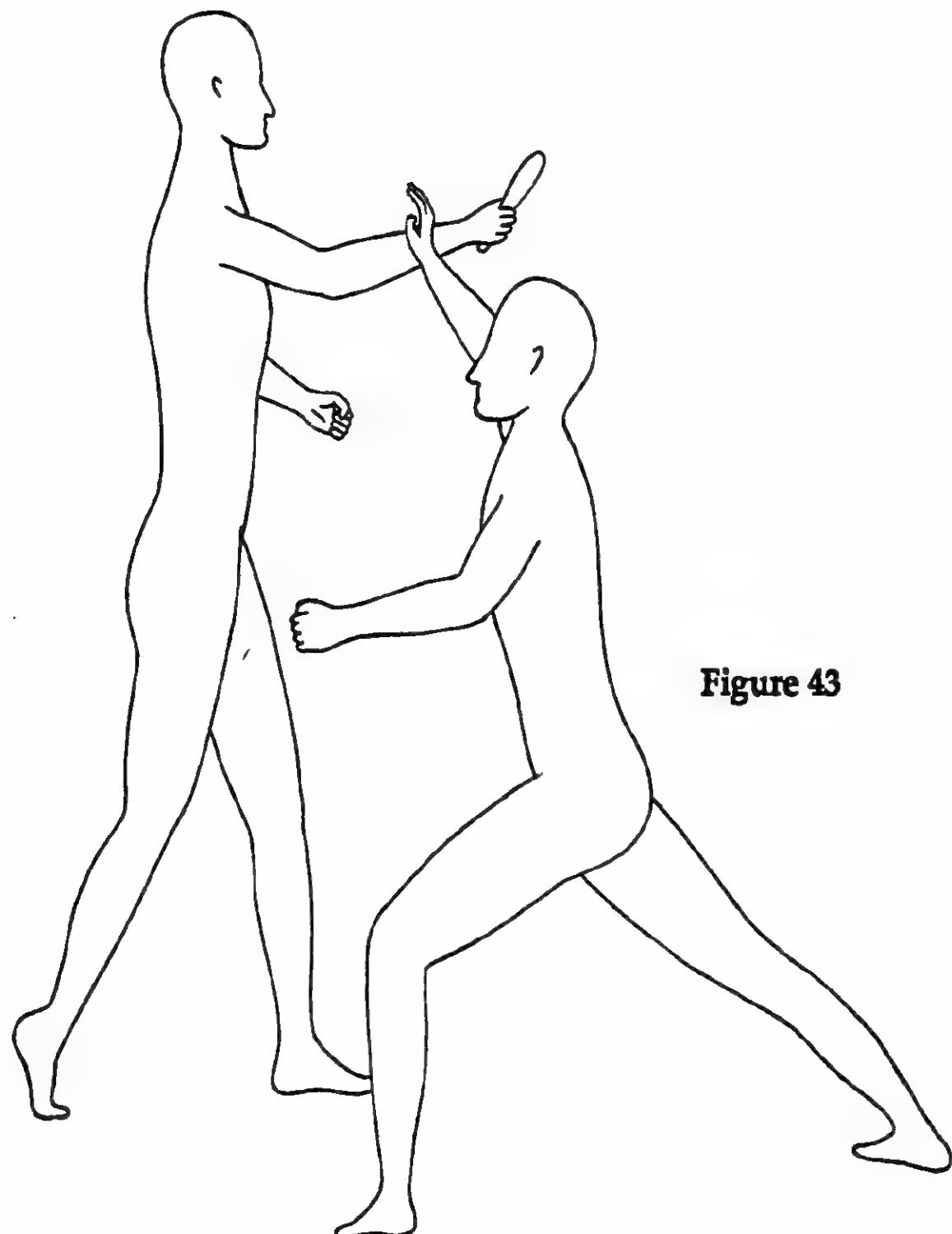


Figure 43

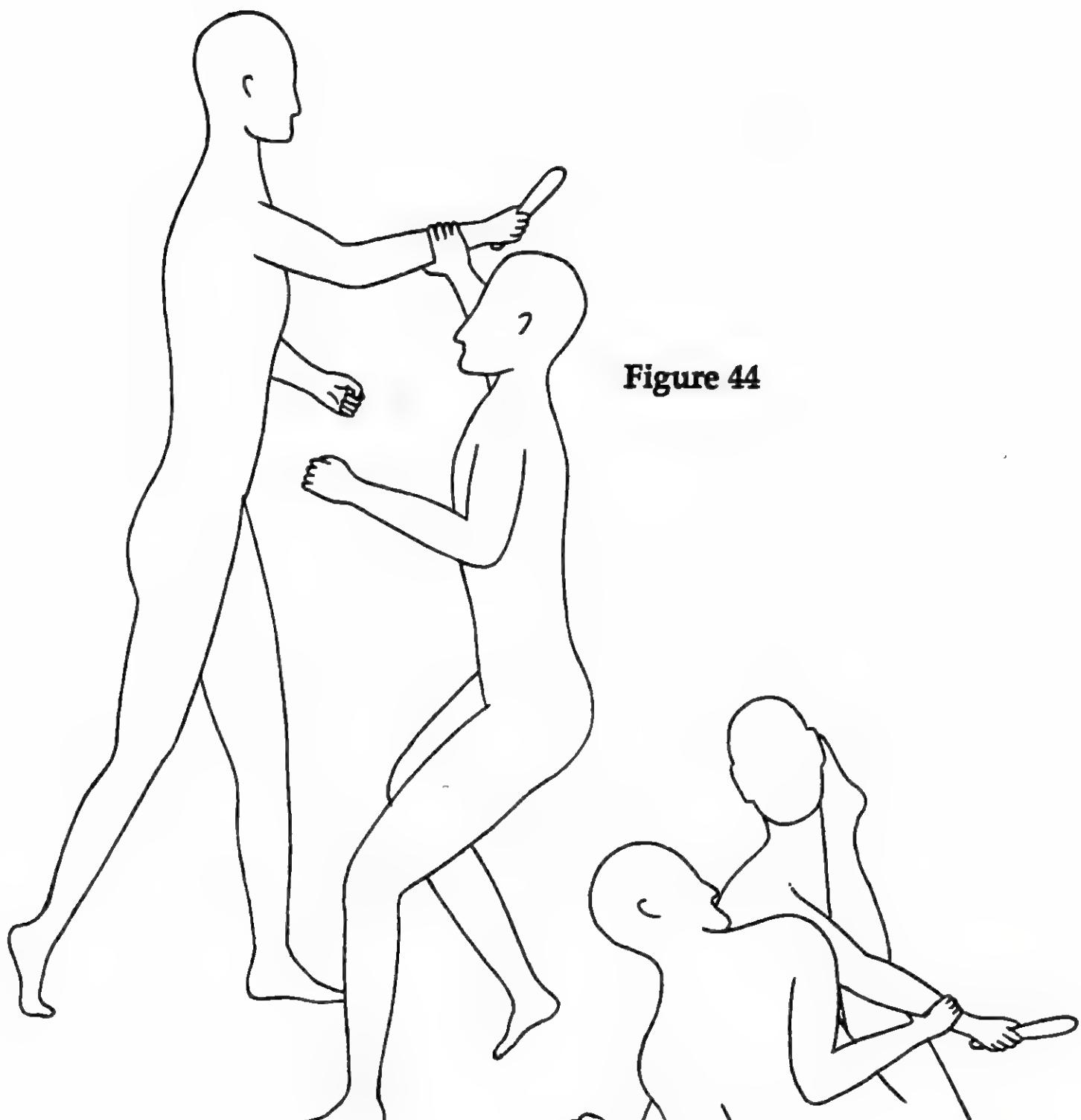


Figure 44

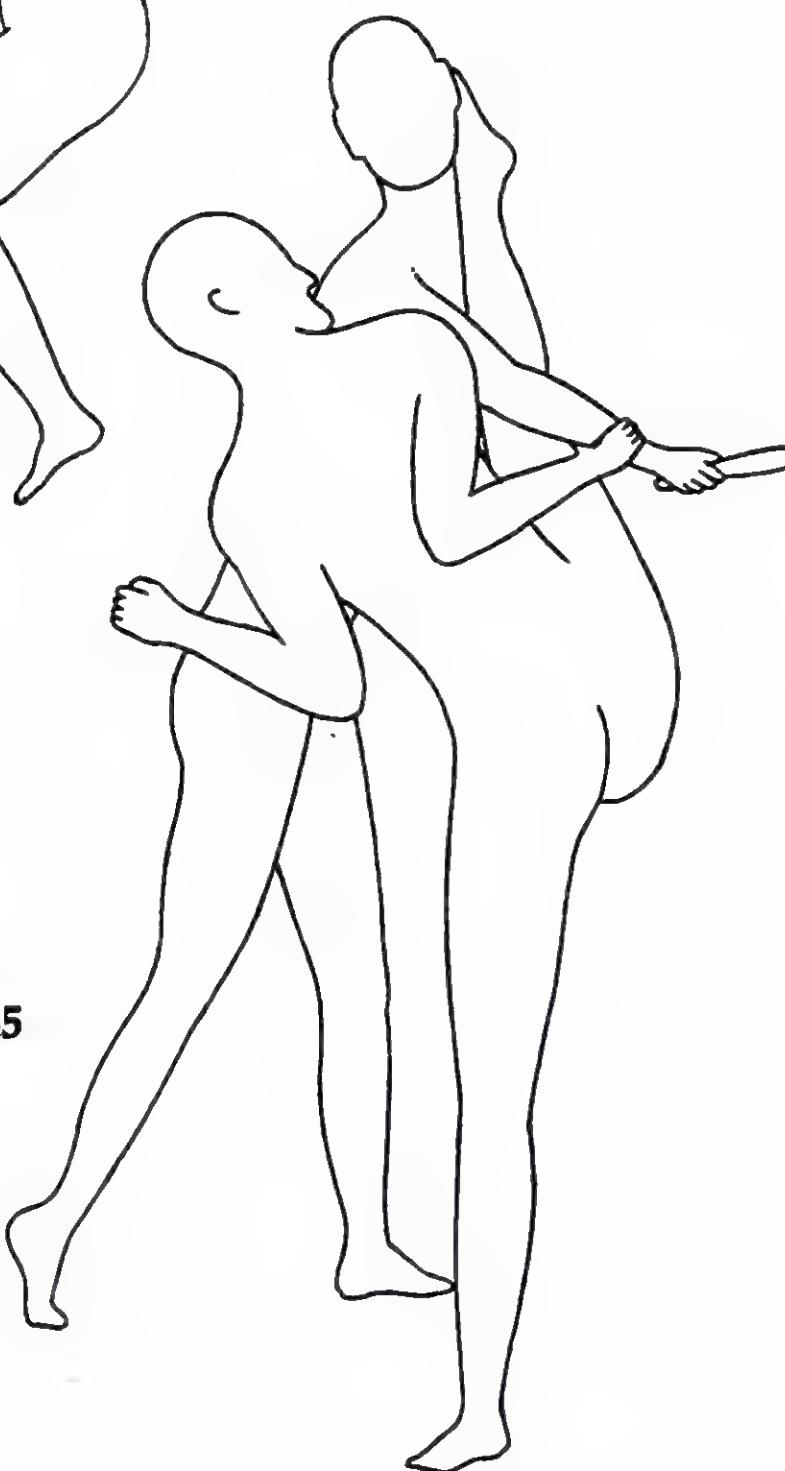


Figure 45

As the martial artist brings his kick down in Figure 46, he rotates his body to the right by shifting the position of his standing foot, extends the weapon arm, and chambers a wide forearm strike. He then sets his foot onto the floor and drives the forearm blow to the back side of the elbow joint, snapping it and paralyzing the upper right side of the recipient's body (Figure 47).

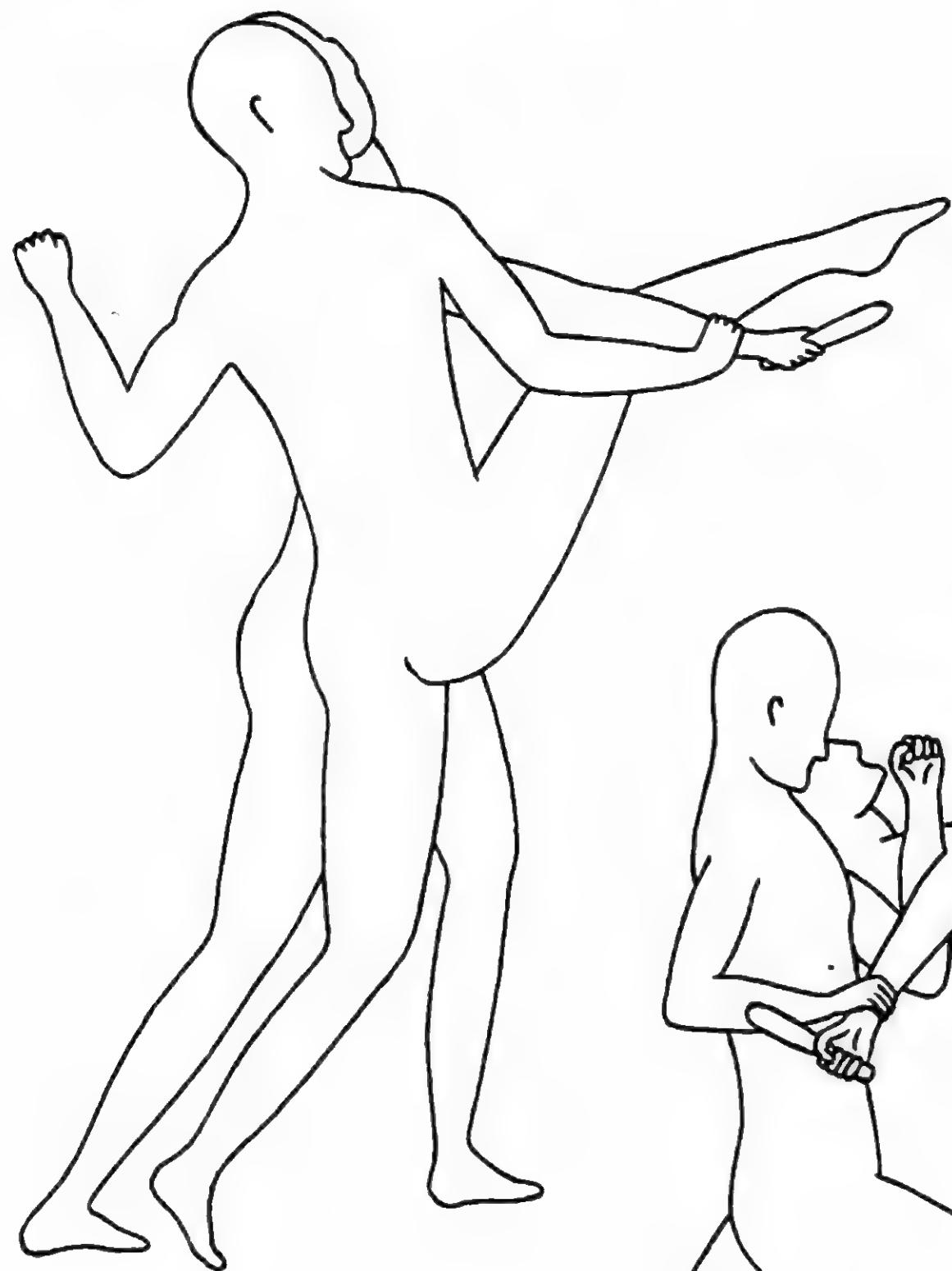


Figure 46

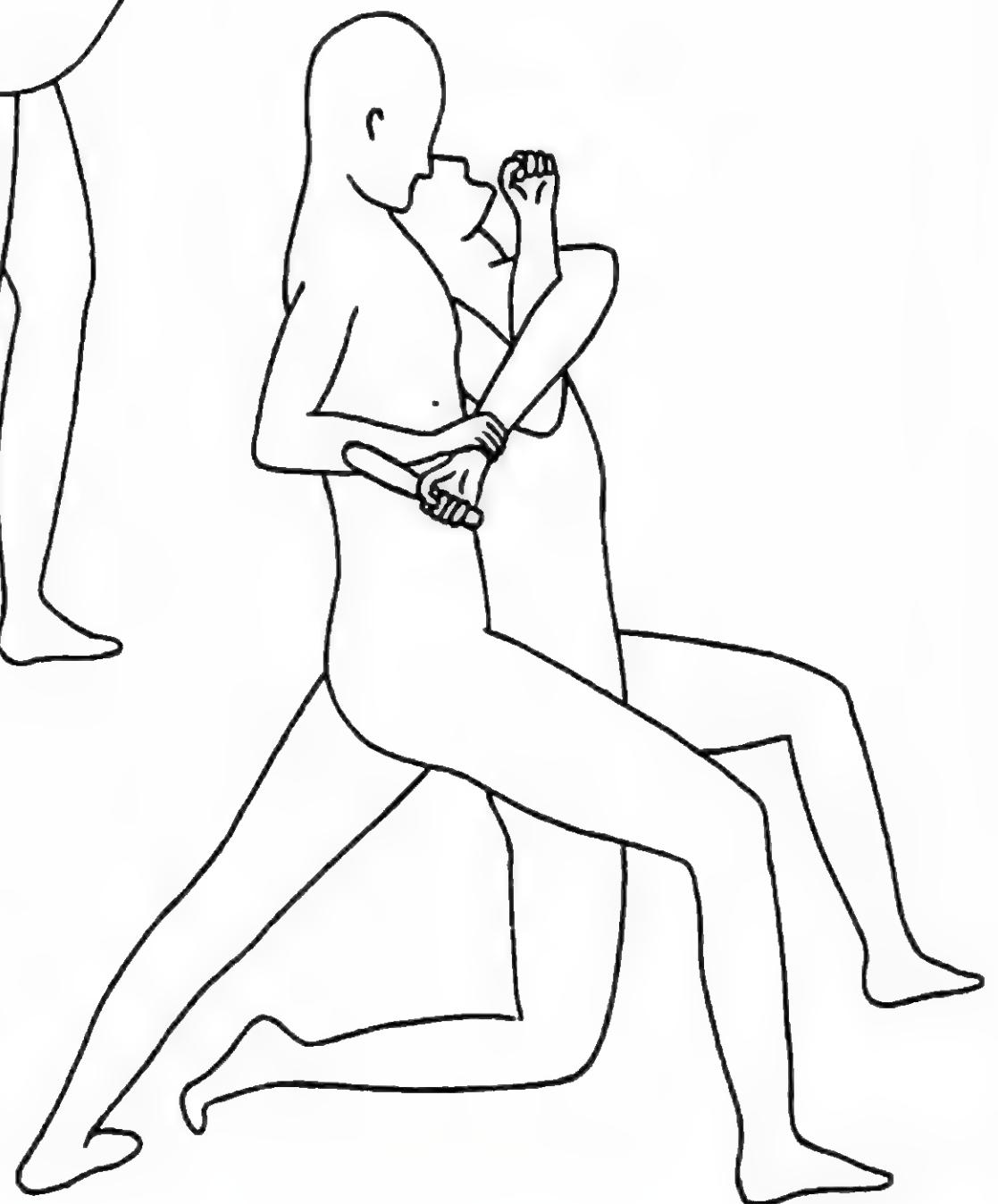


Figure 47

The victim will drop the weapon because he will have no control over his right arm. He may very well drop to the floor, so the martial artist must move quickly in order to execute the final technique. He moves behind the opponent and, with his left hand, pulls the head back (Figure 48). In Figure 49, the head is pulled back as far as it will go. The martial artist moves in close, lays his chest and abdomen over the opponent's face, and folds his forearms under the neck, grabbing each elbow to secure his grip. With an extension of the legs and an upward pull with the back muscles, he snaps the opponent's neck, as depicted in Figure 50. Death will occur within a minute.

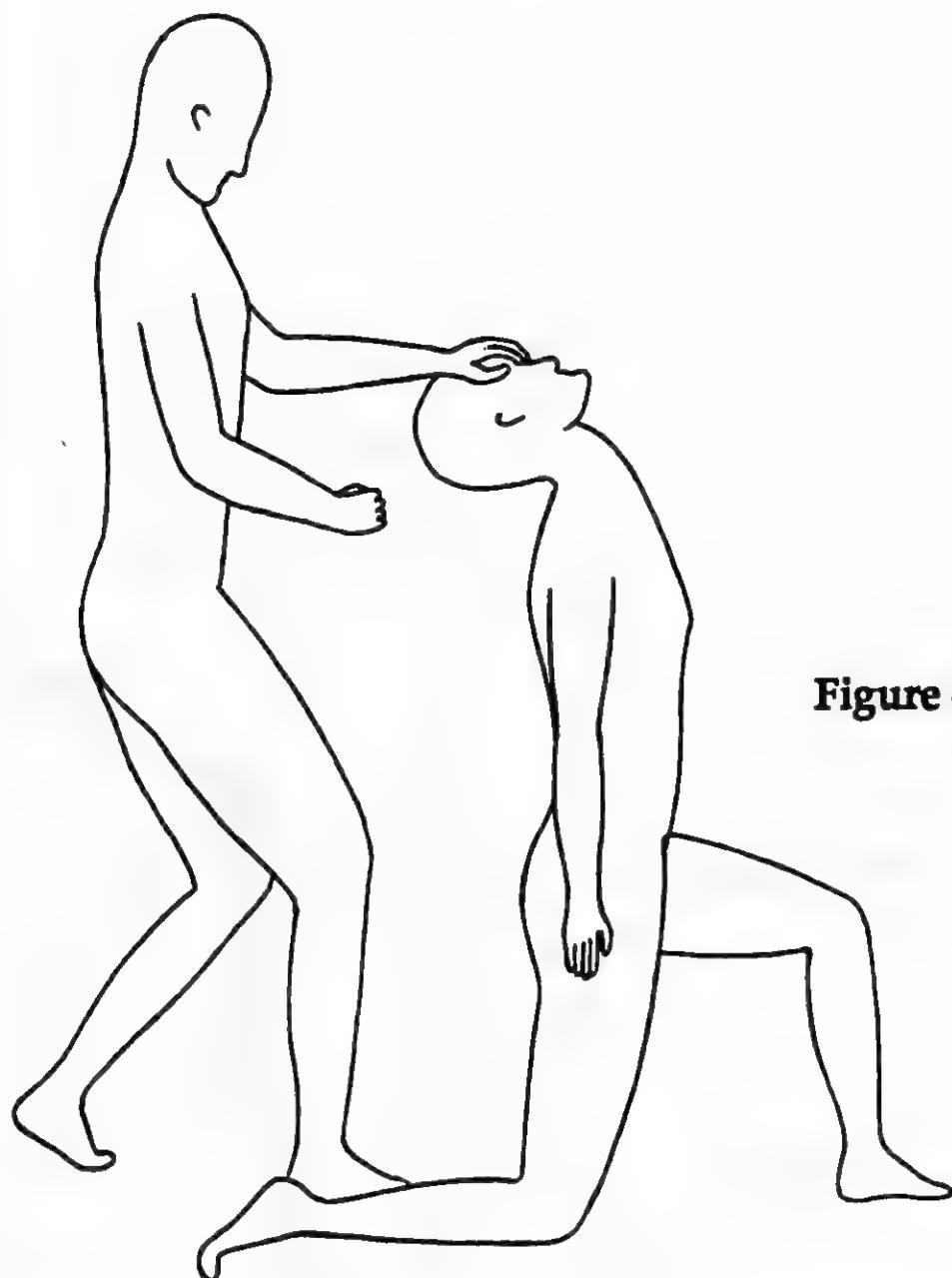


Figure 48

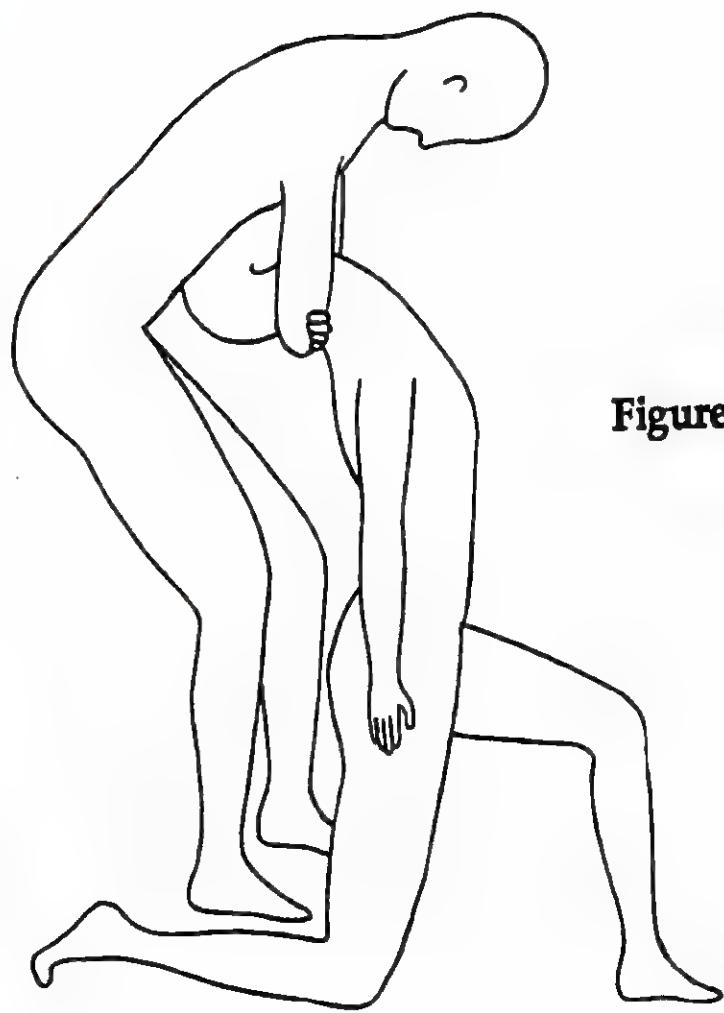


Figure 49

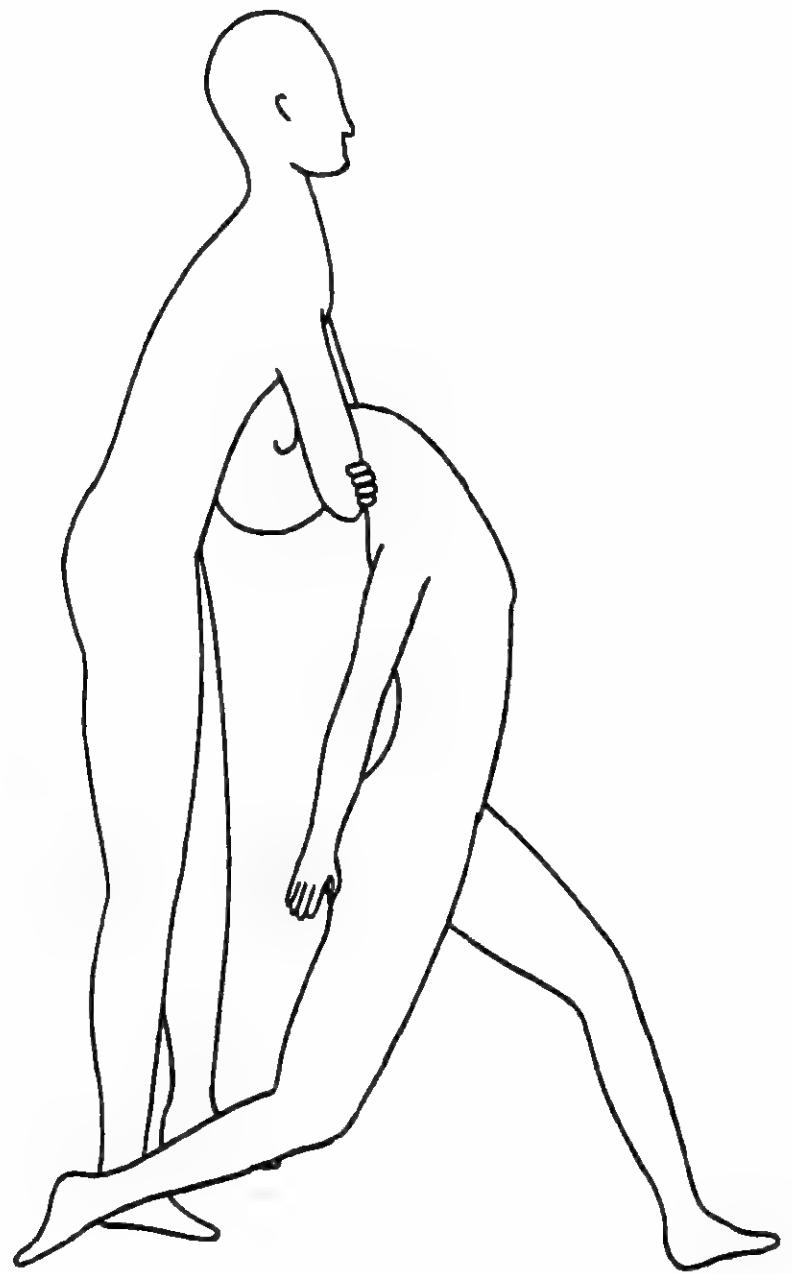


Figure 50

Sequence 5

In Figure 51, the martial artist is grabbed by the collar and is about to be punched. As the incoming punch approaches, he blocks with his left arm, hand held in the suto position, while throwing a vertical punch to the tip of the mandible (Figure 52). He then turns the striking hand palm inward (Figure 53) and uses the backs of the fingers to strike the groin (Figure 54). As this strike lands, the martial artist rotates his blocking hand and grabs the attacker's wrist. In Figure 55, he lowers the opponent's arm, steps across the opponent's body with

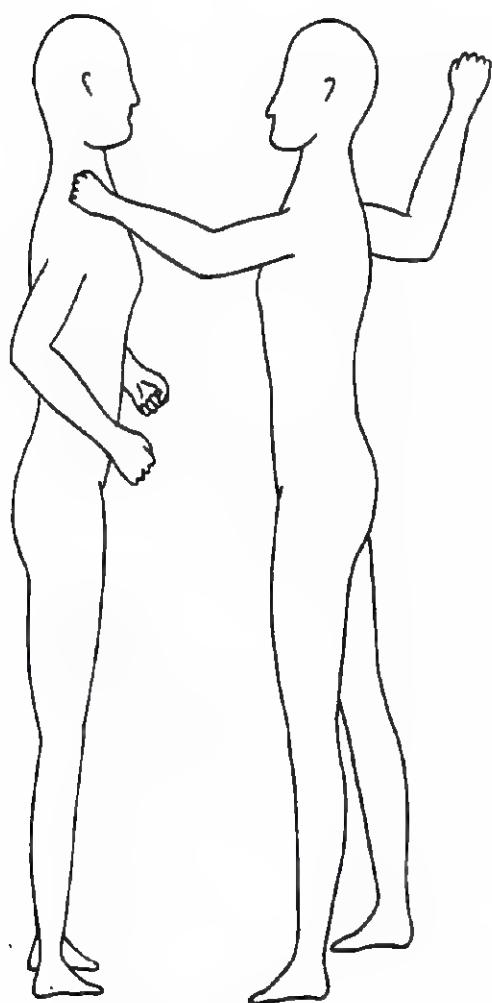


Figure 51

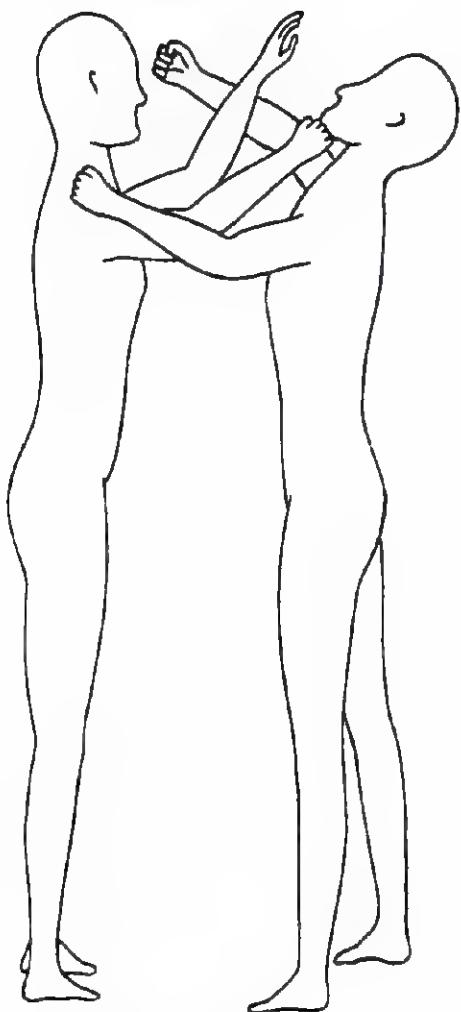


Figure 52

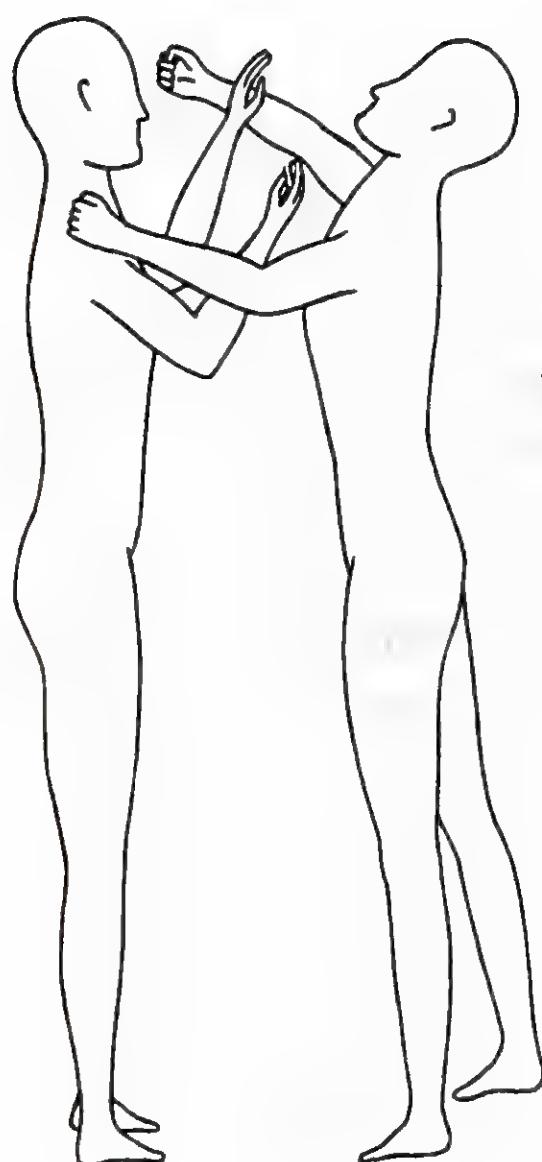


Figure 53

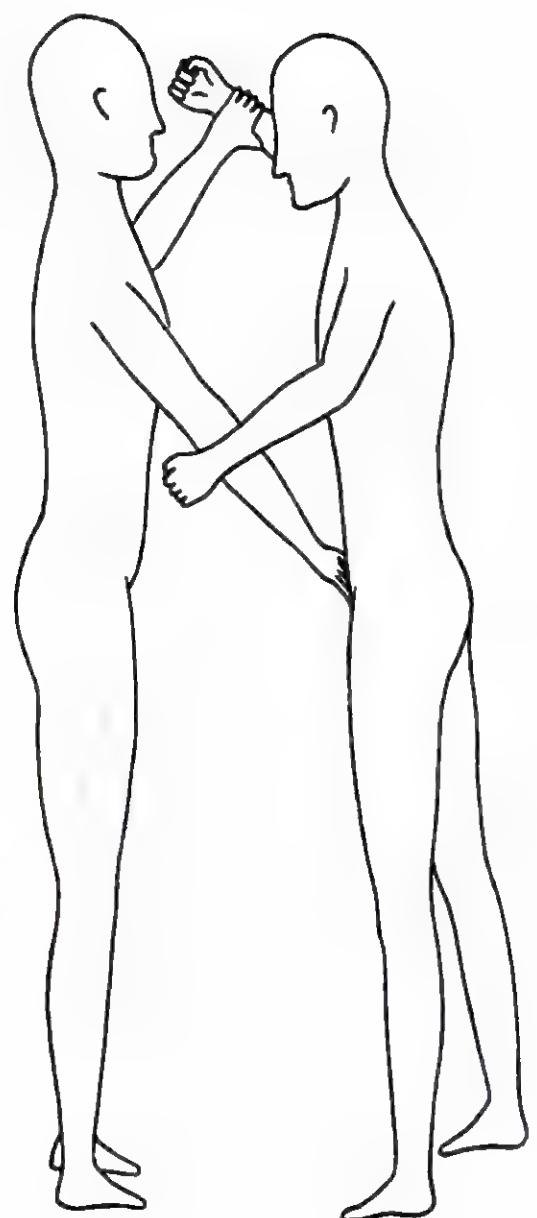


Figure 54

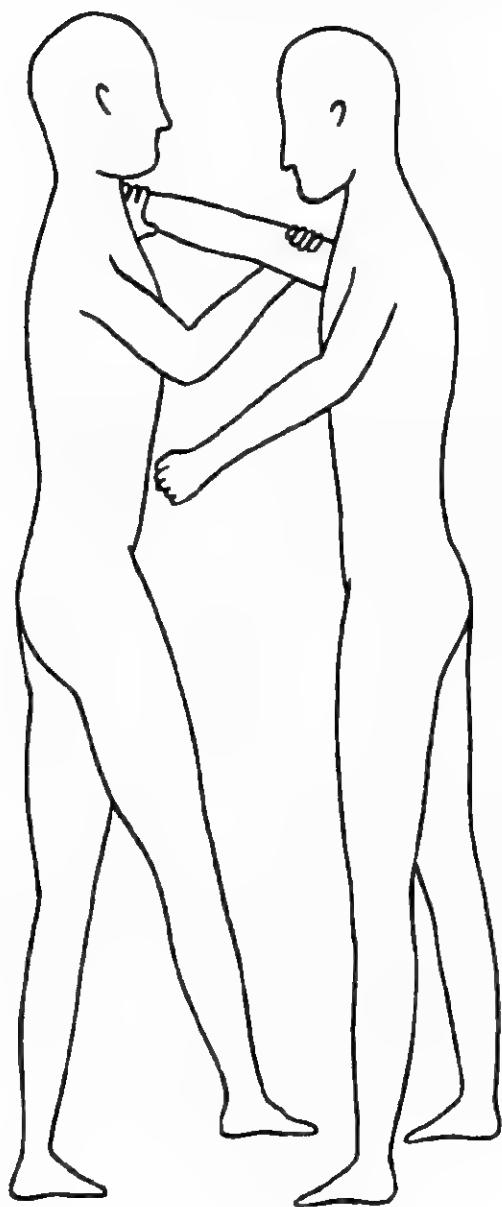


Figure 55

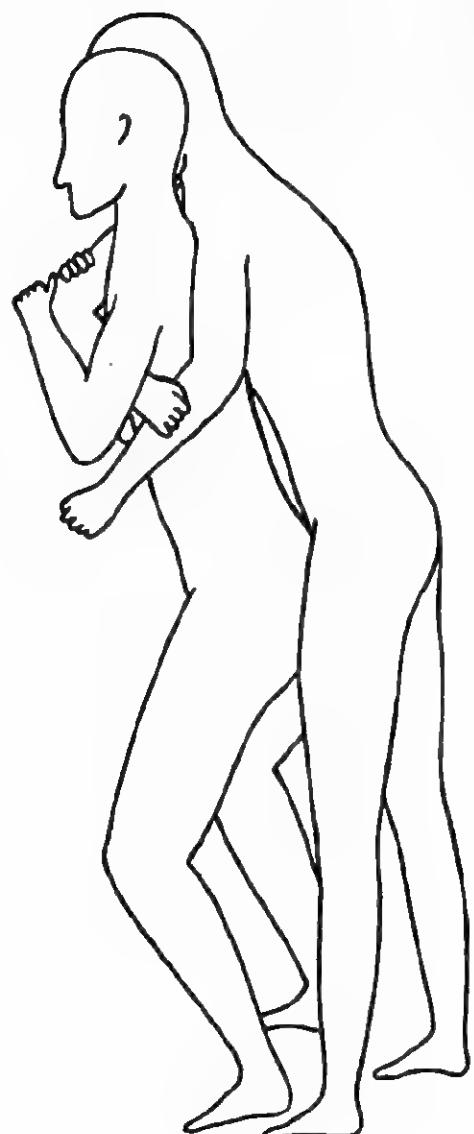


Figure 56

his right foot and, reaching under, grabs his arm just above the elbow. He then spins his body, bringing his back flush against the opponent's chest, and locks the opponent's arm firmly against his chest (Figure 56). Note that the martial artist has bent his legs so his buttocks presses into the groin.

In Figure 57, the martial artist forcefully straightens his legs in unison with a strong downward pull on the opponent's right arm (note where the hand is trapped). The flip is performed by directing the right shoulder toward the left foot. As the victim lands, the martial artist retains the trapped hand, squats, and draws back a long suto (Figure 58). This full-power suto is directed at the anterior neck, as depicted in Figure 59, although it does not have even half the force of the suto blow executed in Figure 41. Consequently, death will not occur as quickly. The recipient will expire in approximately one minute by suffocating on his own blood.

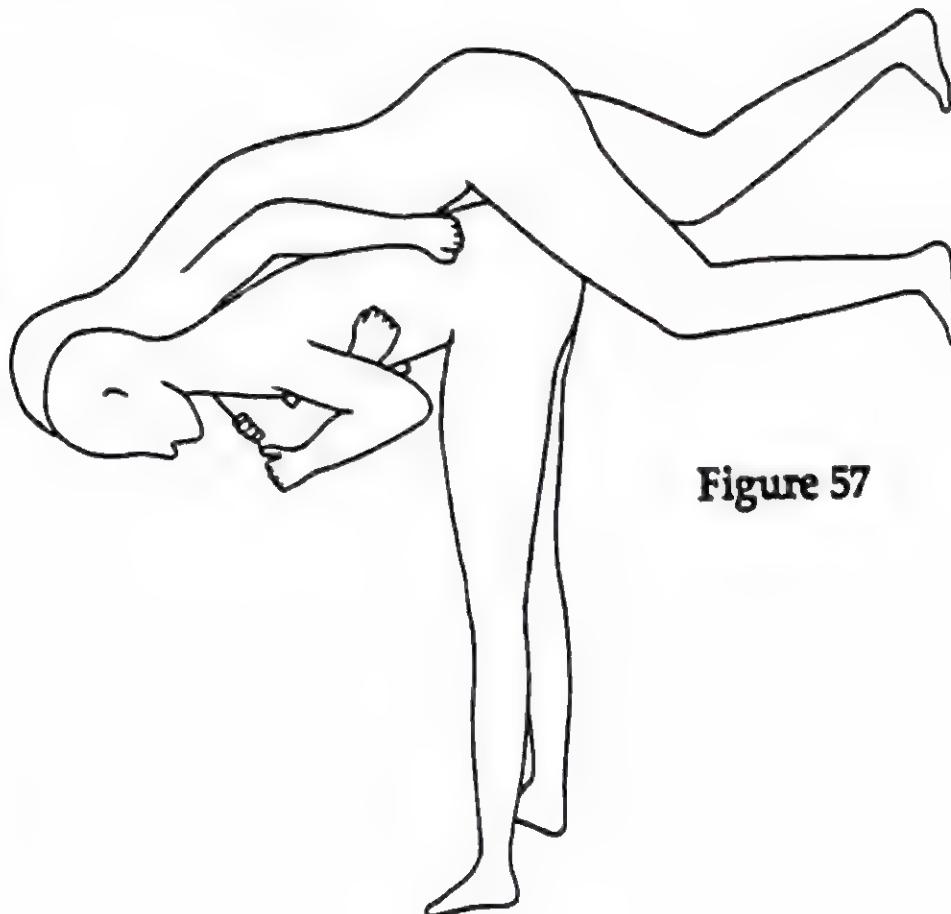


Figure 57

Figure 58

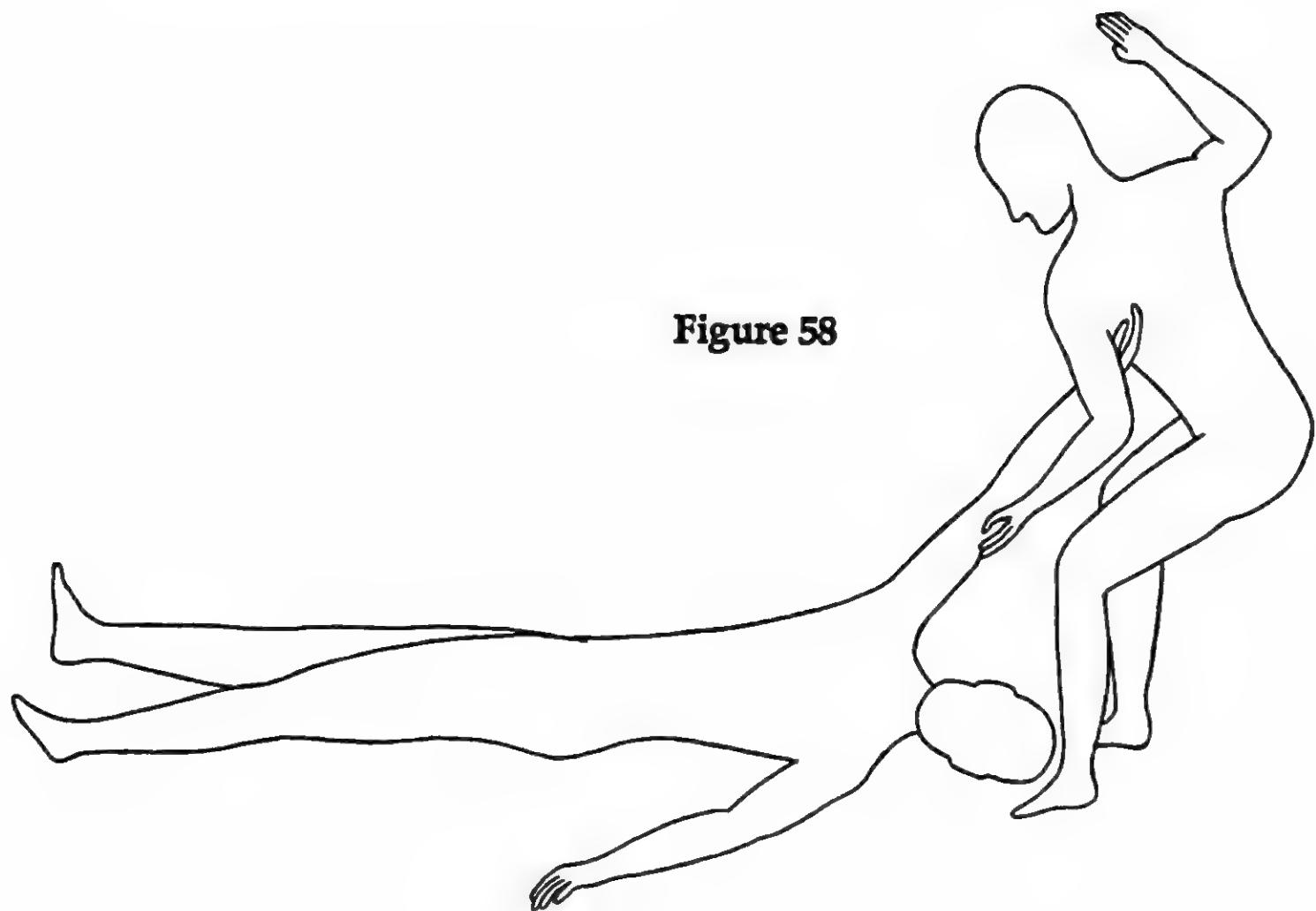
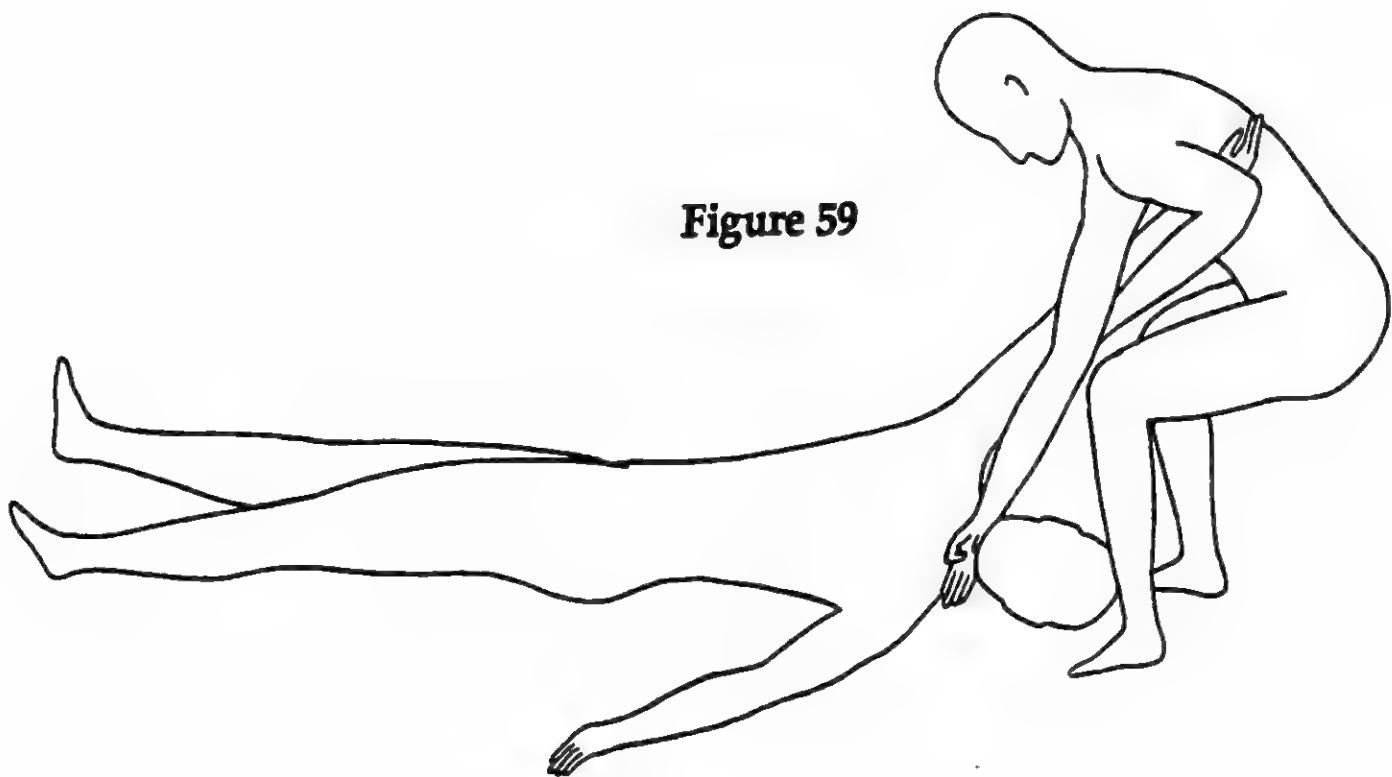


Figure 59





FINISHING TECHNIQUES

Finishing techniques can be considered an insurance policy. All martial arts techniques—joint breaking, knockout techniques, and disabling blows, for example—are designed to produce a specified result. When properly executed, they *will* render that result.

There are certain factors, however, that can interfere with a technique's efficiency and effectiveness. As discussed in Chapter Two, an opponent's physical build may present a problem. When moving at high speed, a slippery terrain could cause trouble for the martial artist. Unusual strength in the opponent is another potential problem. The point is, some techniques require very specific angles while others require controlled penetration. If not executed precisely, the techniques' efficiency and resulting effectiveness will be reduced.

If death is the desired outcome, there are basically two means to verify that the technique has been totally efficient: stopping long enough to check

the victim's pulse and breathing, or executing a finishing technique once he has dropped to the floor. Checking vital signs obviously requires the right circumstances. If the fight has occurred in a closed room or similar deserted area, then taking the time to check vital signs may be reasonable. If it is in an open field of combat or an enemy's military camp, however, the time spent investigating the technique's effectiveness could get the martial artist killed.

This chapter will discuss finishing techniques and their technical application for what I call the *overkill principle*. These are not simply additional disabling or knockout techniques, such as an extra kick to the groin or chin, heel stomp to the ribs, or any similar attack that would cause only additional injury. The finishing techniques in this chapter will ensure the death of the subject.

I have always taught that a final strike should be delivered to a defeated opponent, if for no other reason than to keep him from pursuing after the martial artist leaves the scene of the confrontation. I prefer a heel stomp to one or both ankles or knees. If he cannot get up and pursue, he is of no immediate threat. If the martial artist trains himself to use finishing techniques, they will become instinctive, requiring no thought, thus adding little extra time to the length of the confrontation.

Master's Death Touch has one focus: unarmed killing. We are dealing with the predetermined fact that the opponent must die, for whatever reason. Many techniques in this text will produce that result if executed properly. But a word of caution is appropriate at this point. These techniques, as well as those throughout this book, are extremely dan-

gerous. The utmost care must be taken during training, and they should only be used in a serious, life-threatening confrontation.

Sequence 6

This scenario (as well as the others in this chapter) begins with the opponent lying either faceup or facedown and stretched out straight. There will be times when an opponent falls on his side or balled up with his legs under him. Begin training with your partner in an inconvenient position and move him either faceup or facedown before executing a finishing technique. This will prepare you for any unusual circumstances you may encounter in an actual confrontation.

In Figure 60, the opponent is lying faceup off the martial artist's left side. To get to the position illustrated in Figure 61, the martial artist shifts his body weight forward onto his left leg and, maintaining his balance, raises the right leg for a downward thrust. His target is the anterior neck region. Figure 62 illustrates the completed thrust. Note that the knee of the standing leg is bent on contact—this is to add impact to the force of the thrust.

In Figure 63, the striking foot is used to turn the victim's head to the side to expose the intended target of the final thrust—the sternocleidomastoid region. The right foot is again raised into striking position (Figure 64) and driven downward into the target (Figure 65). Note the penetration of the heel through the neck. (The heel can be damaged if used improperly, but it can be effectively applied as a weapon when shoes are worn. Refer to *Iron Hand of the Dragon's Touch* for more detailed information on this topic.)

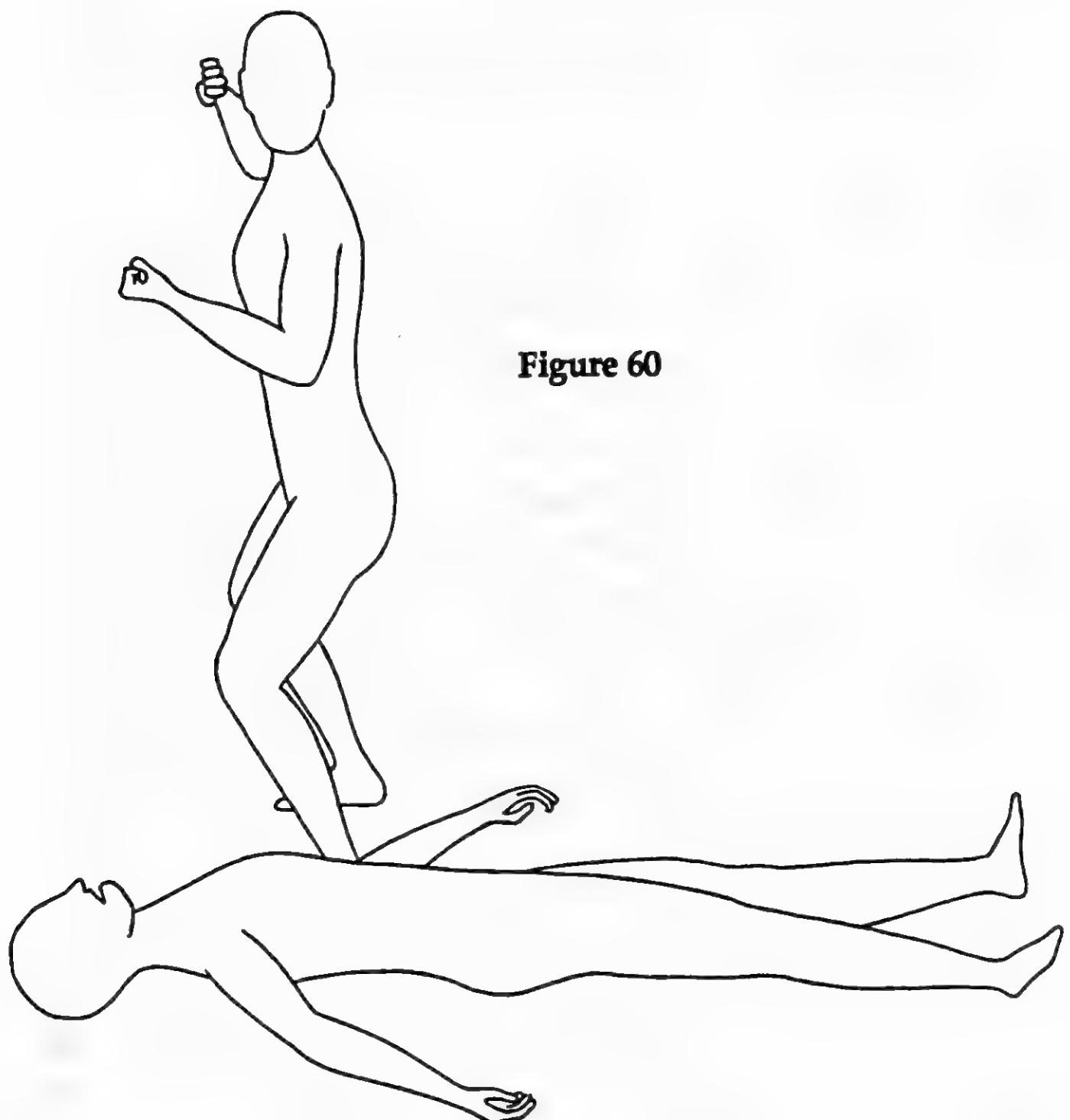


Figure 60

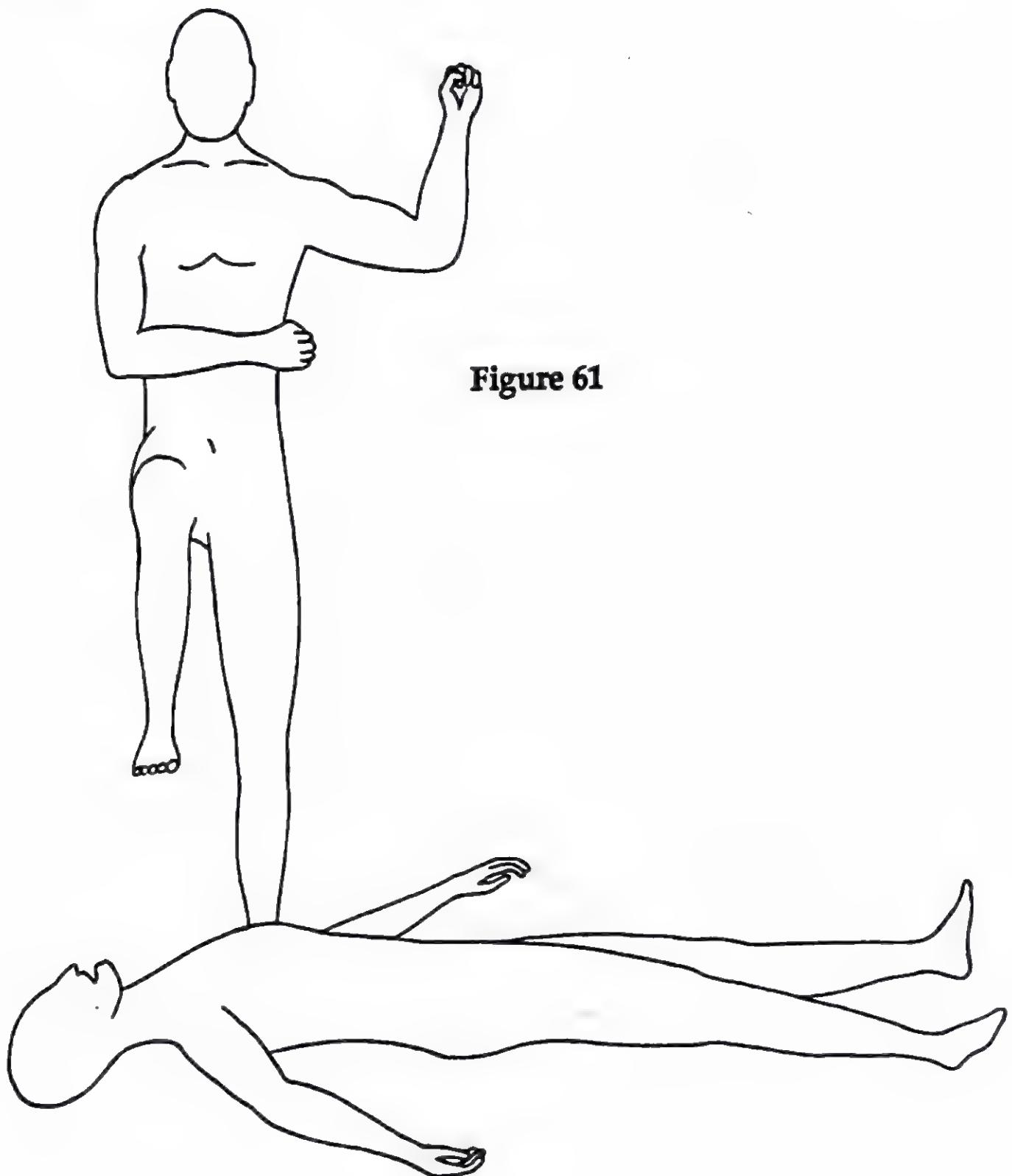
Finishing Techniques

Figure 61

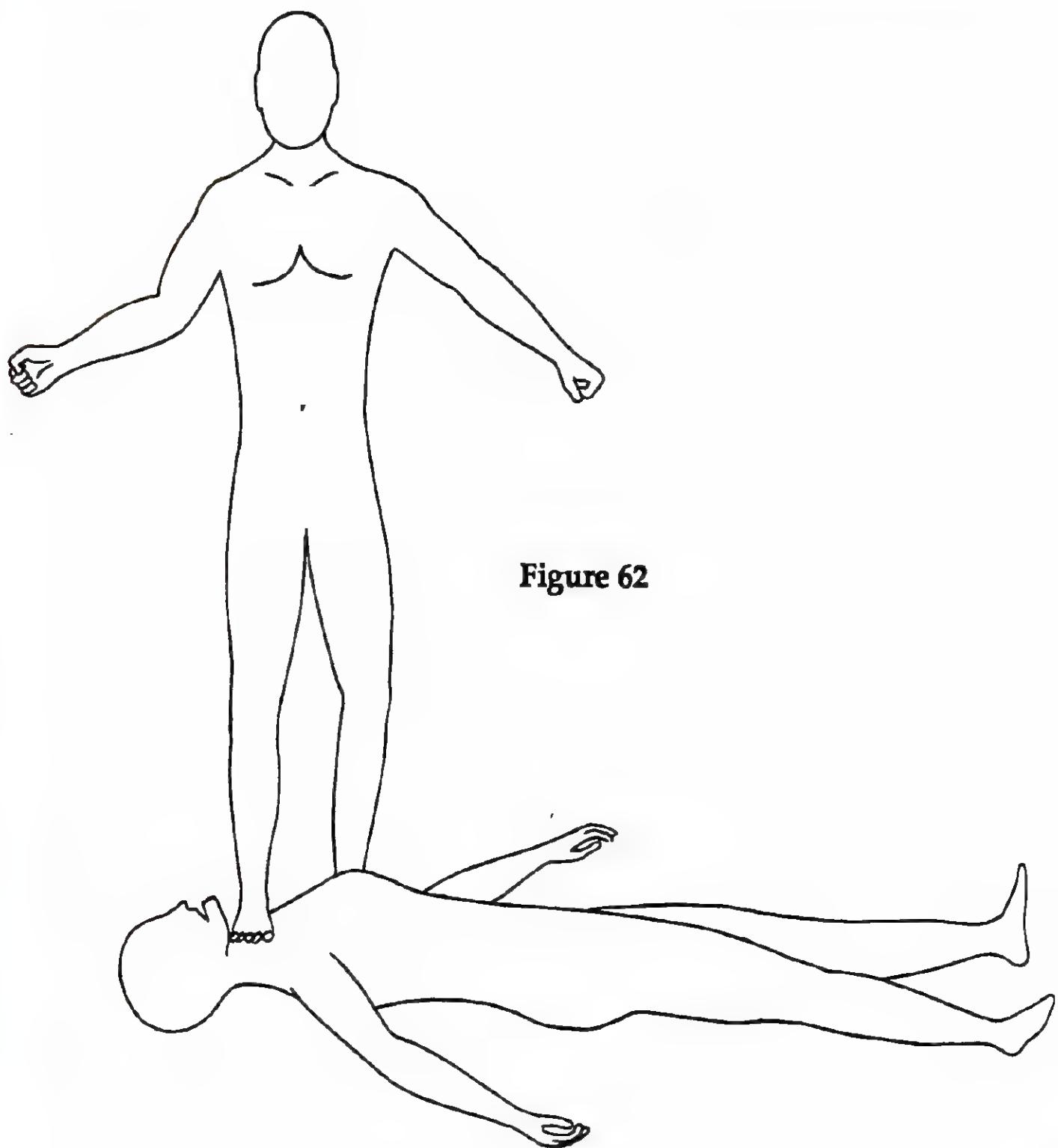


Figure 62

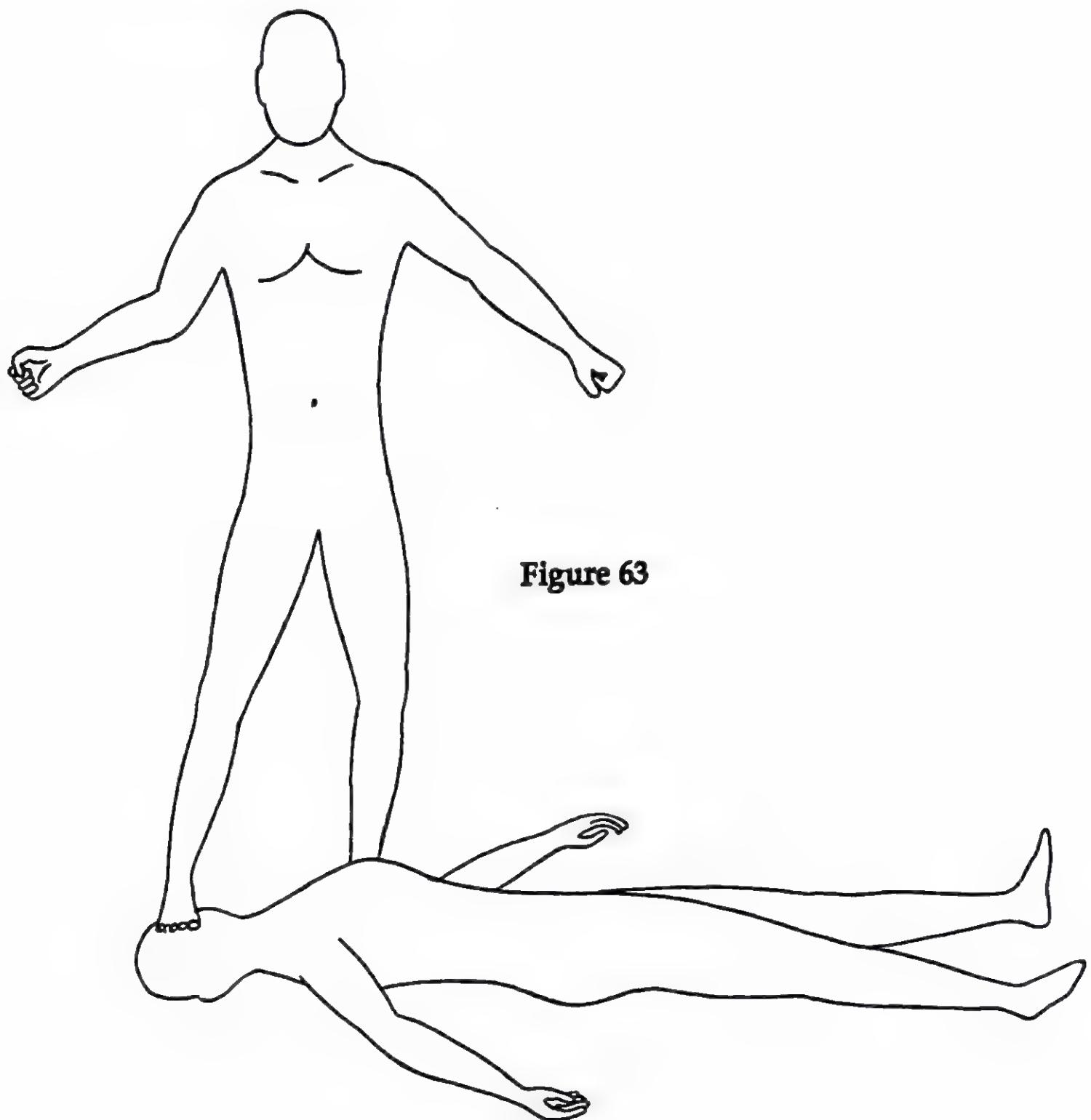


Figure 63

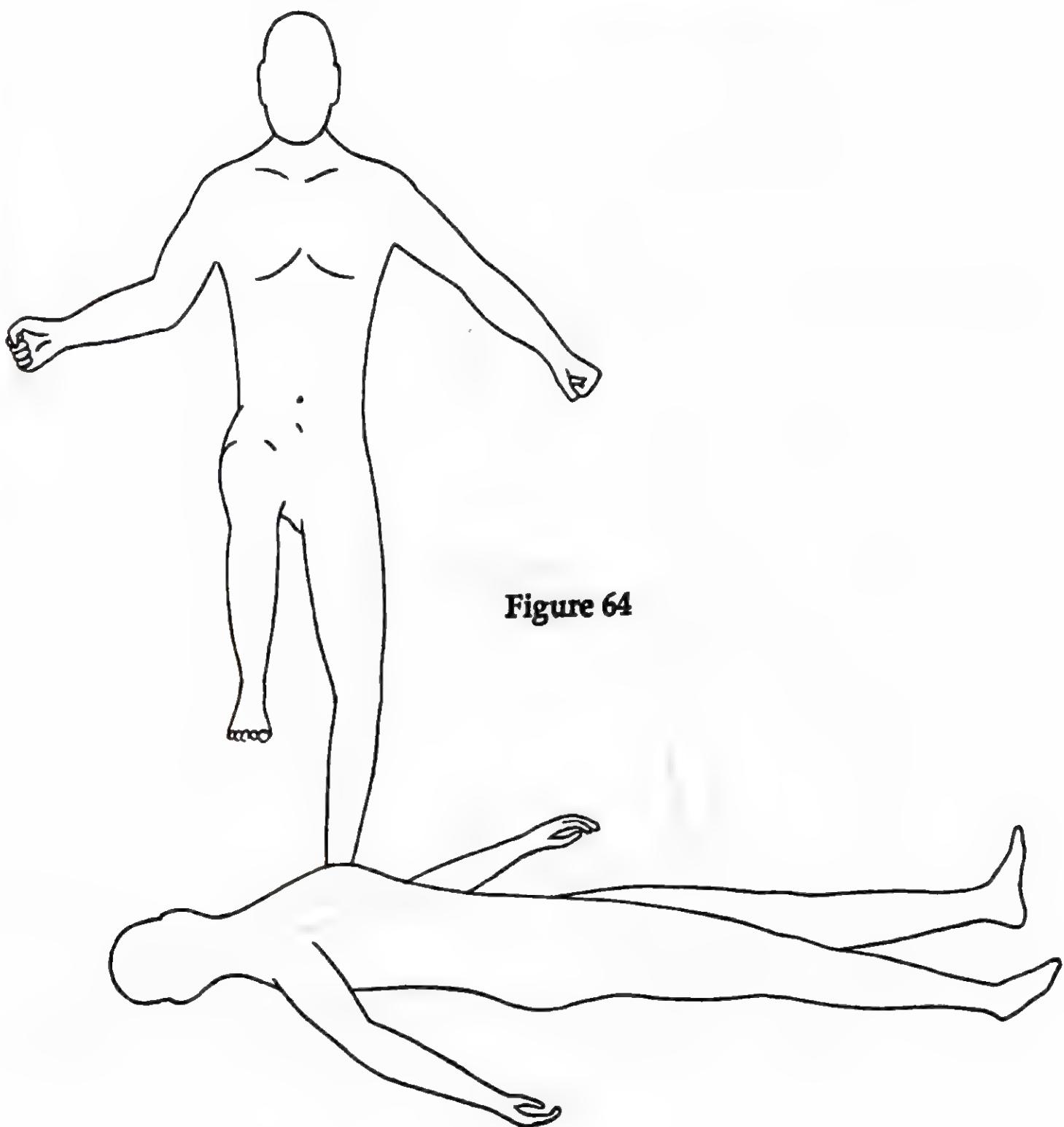
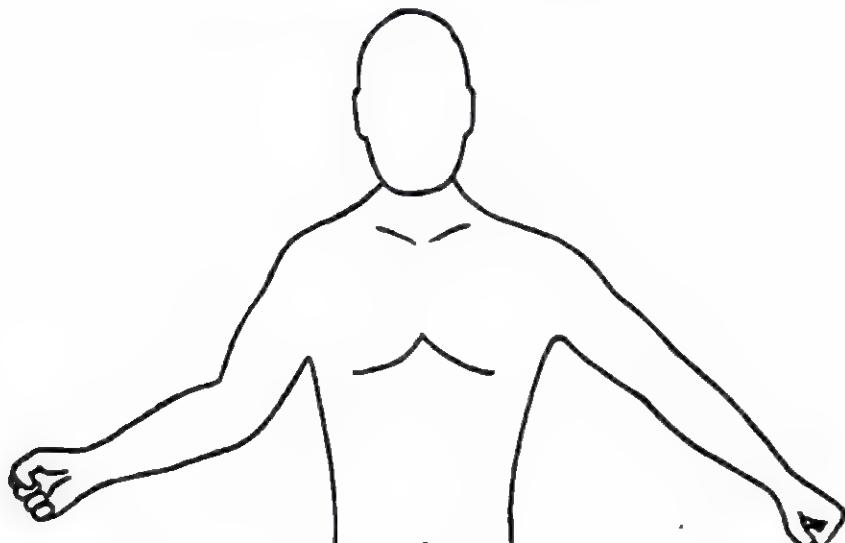
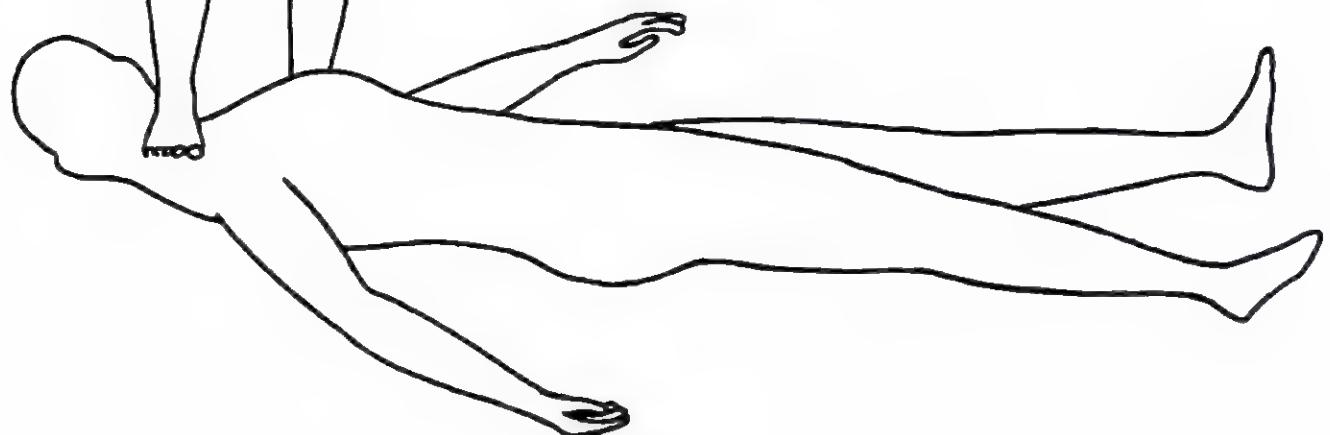


Figure 64

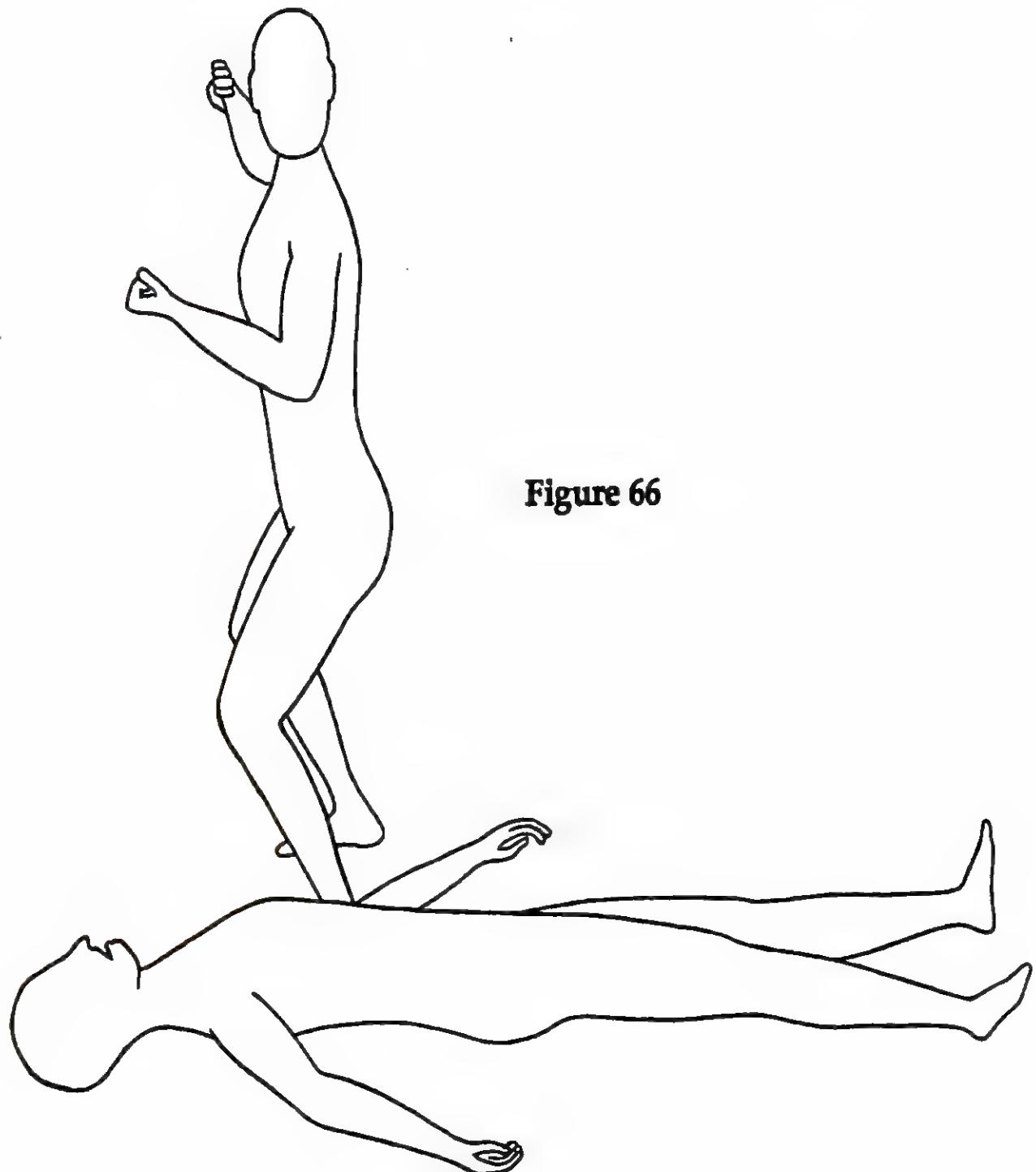
**Figure 65**

The results of this sequence will be total obliteration of the larynx and trachea on the initial blow, and displacement of the cervical vertebrae on the second. Blood transmission to the brain will also be disrupted.

Sequence 7

Figure 66 again shows the opponent lying faceup off the martial artist's left side. To get to the ready position in Figure 67, a hop is made by placing the right foot where the left foot was, and the left leg is drawn up for the thrust. In Figure 68, the kick is delivered to the lower end of the sternum.

To get to the position depicted in Figure 69, the left foot crosses over the opponent's body while the right foot is drawn up for the final thrust, which is then directed at the substernal notch (Figure 70).



Note the direction of force applied to the target by the extended thrust of the kicking leg. This angle is necessary to ensure maximum effectiveness.

The physiological effects of this combination are devastating. The initial blow concentrated at the lower end of the sternum will dislodge the connections between the ribs and the sternum, weakening the sternum and the xiphoid. The final thrust will send the xiphoid into the heart.

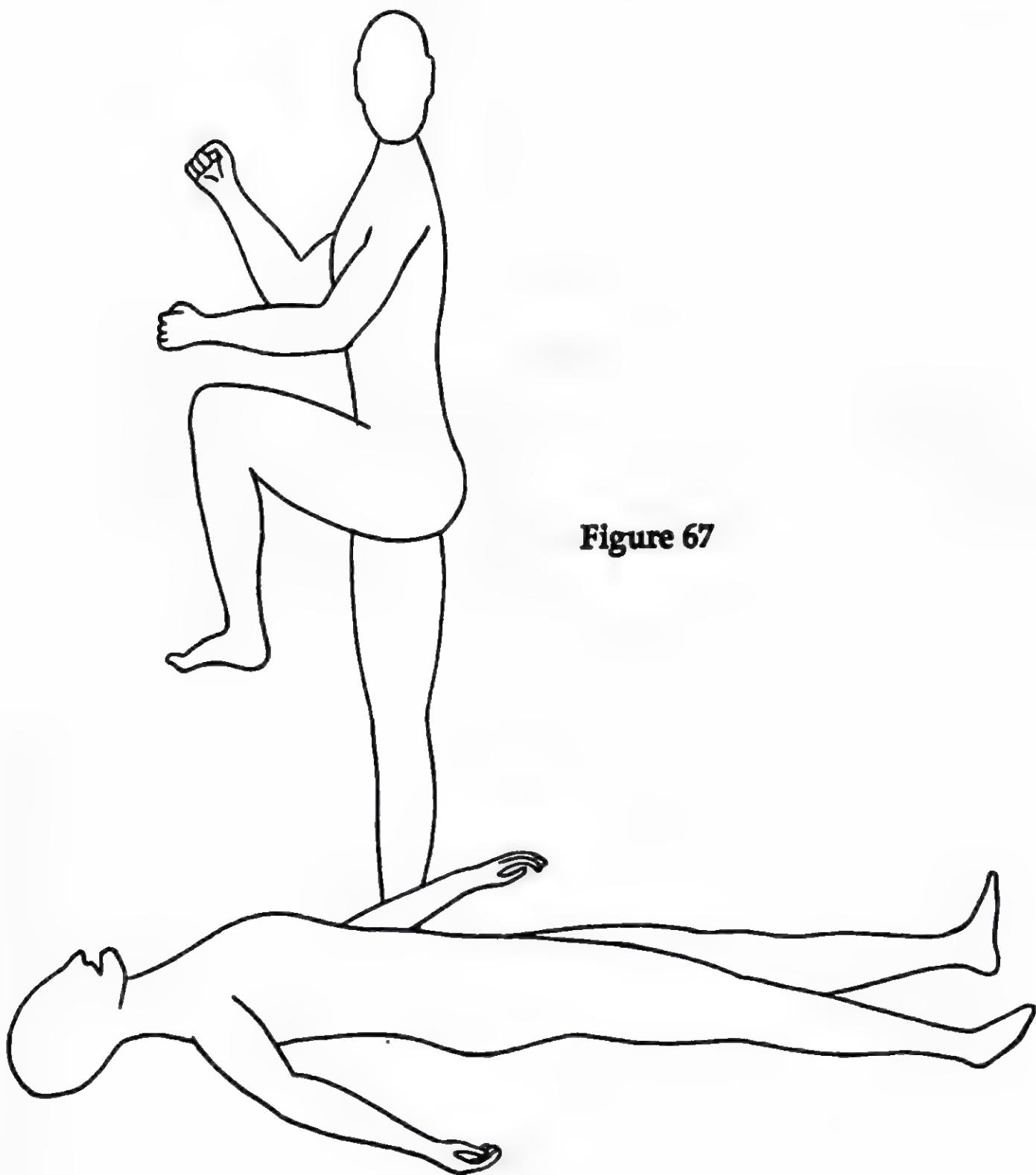


Figure 67

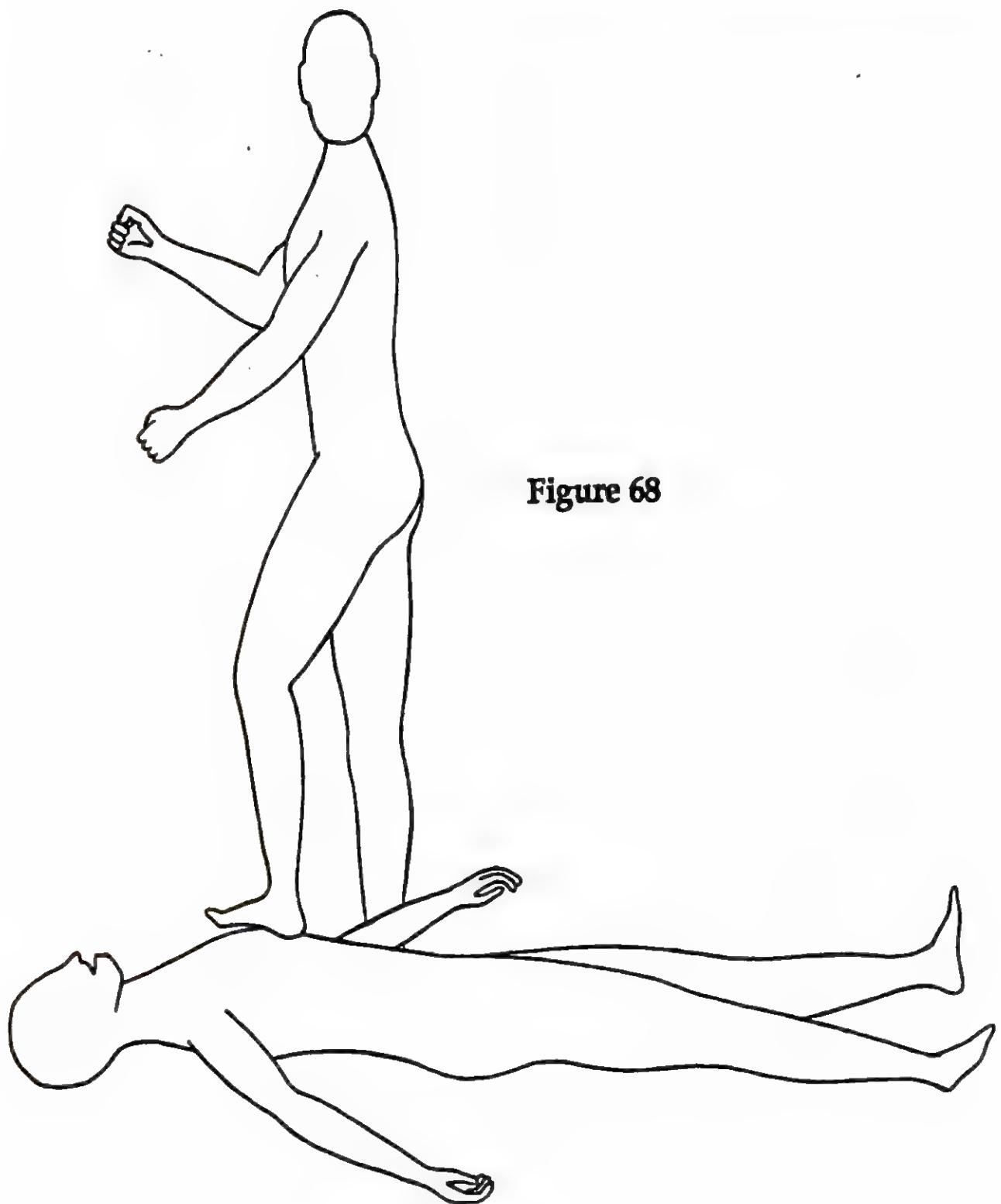


Figure 68

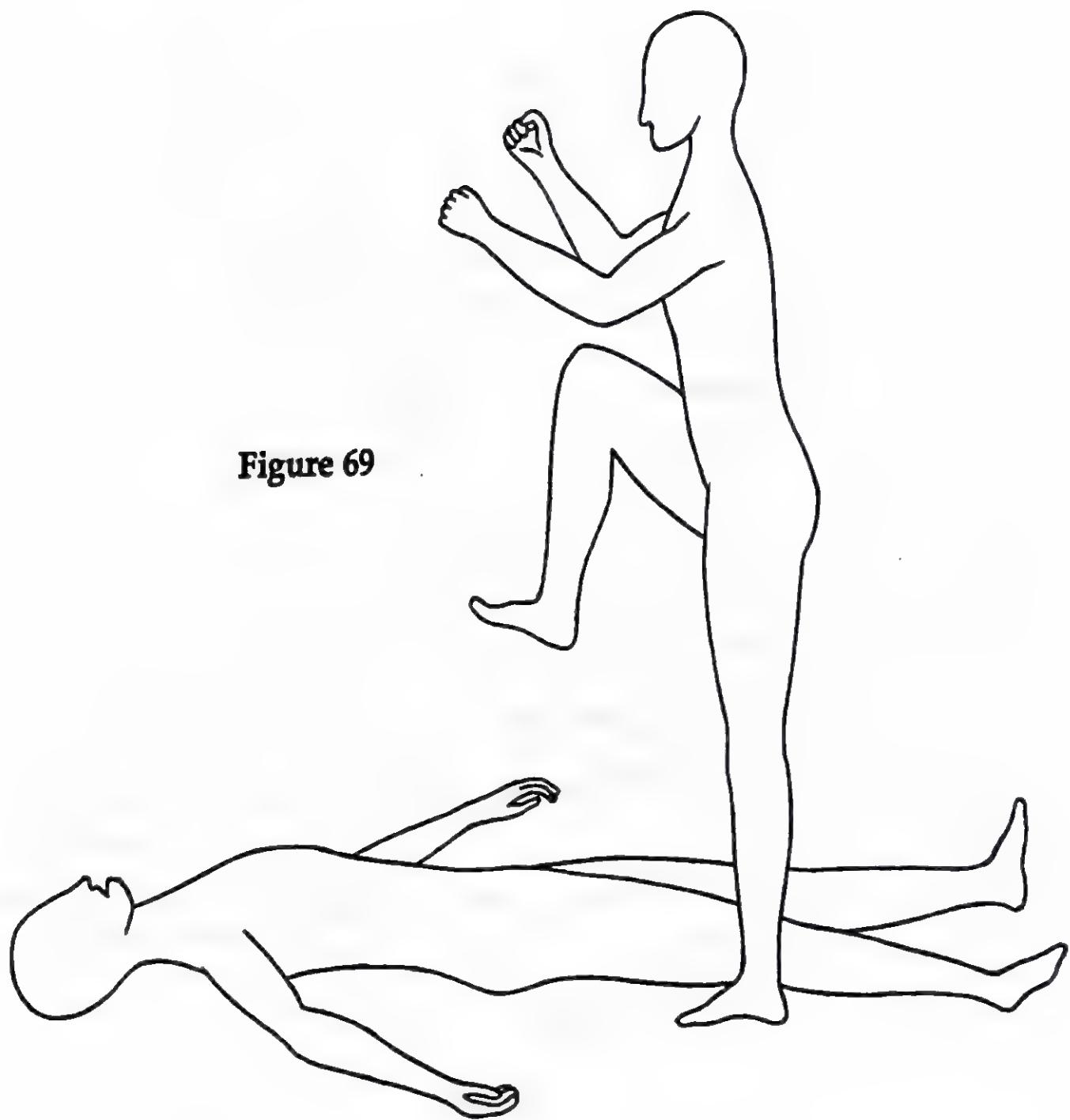
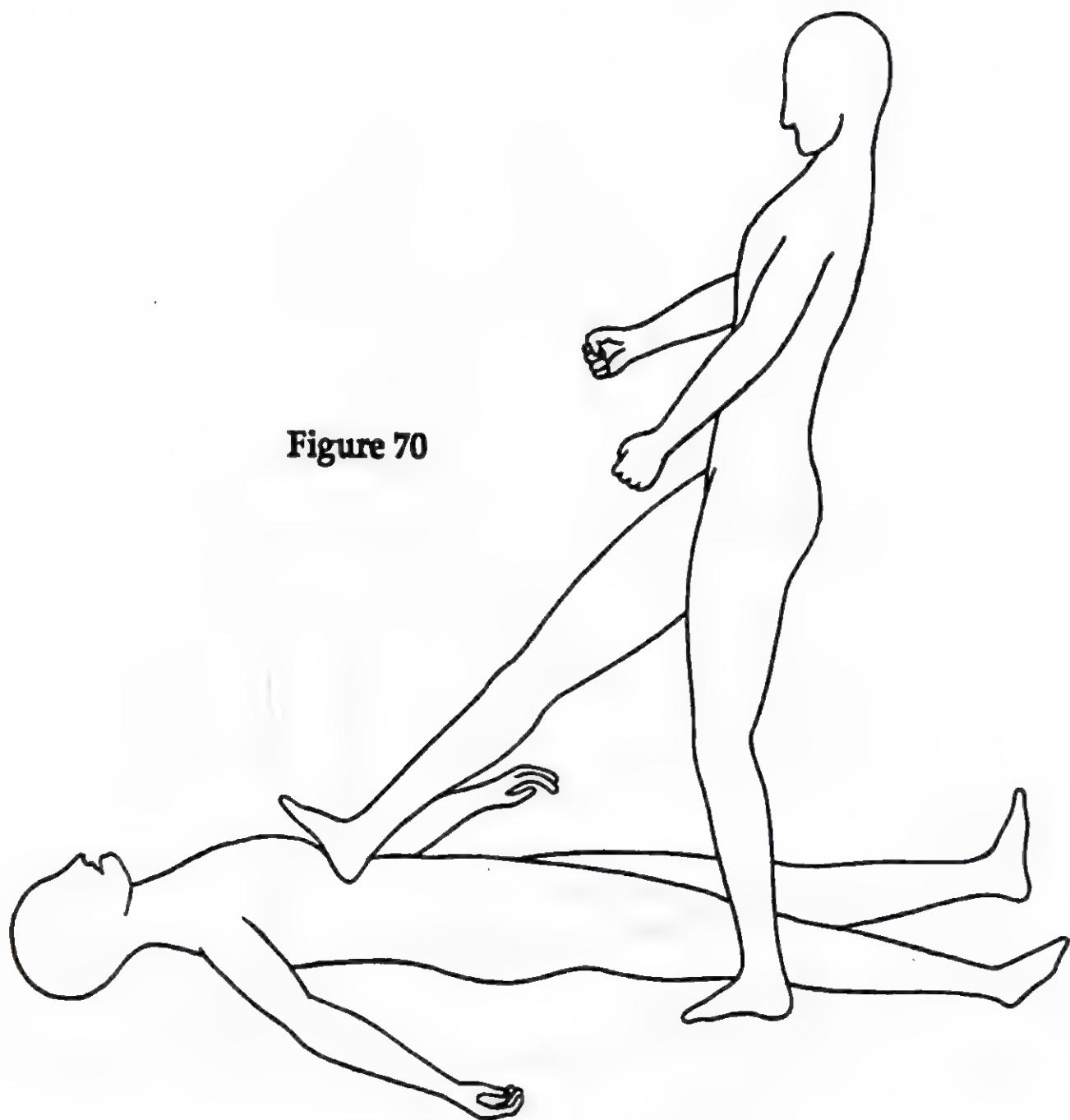


Figure 69

Figure 70



Sequence 8

In the final sequence of this chapter, the opponent has fallen to the martial artist's left rear side and is lying facedown (Figure 71). The martial artist then shifts his direction 180 degrees and steps up next to the opponent's head with his right foot. He drops his left knee to the floor and grabs either the head or the hair with his left hand, shifting the position of the victim's head to face the ground (Figure 72). He reaches under the victim's chin

Figure 71

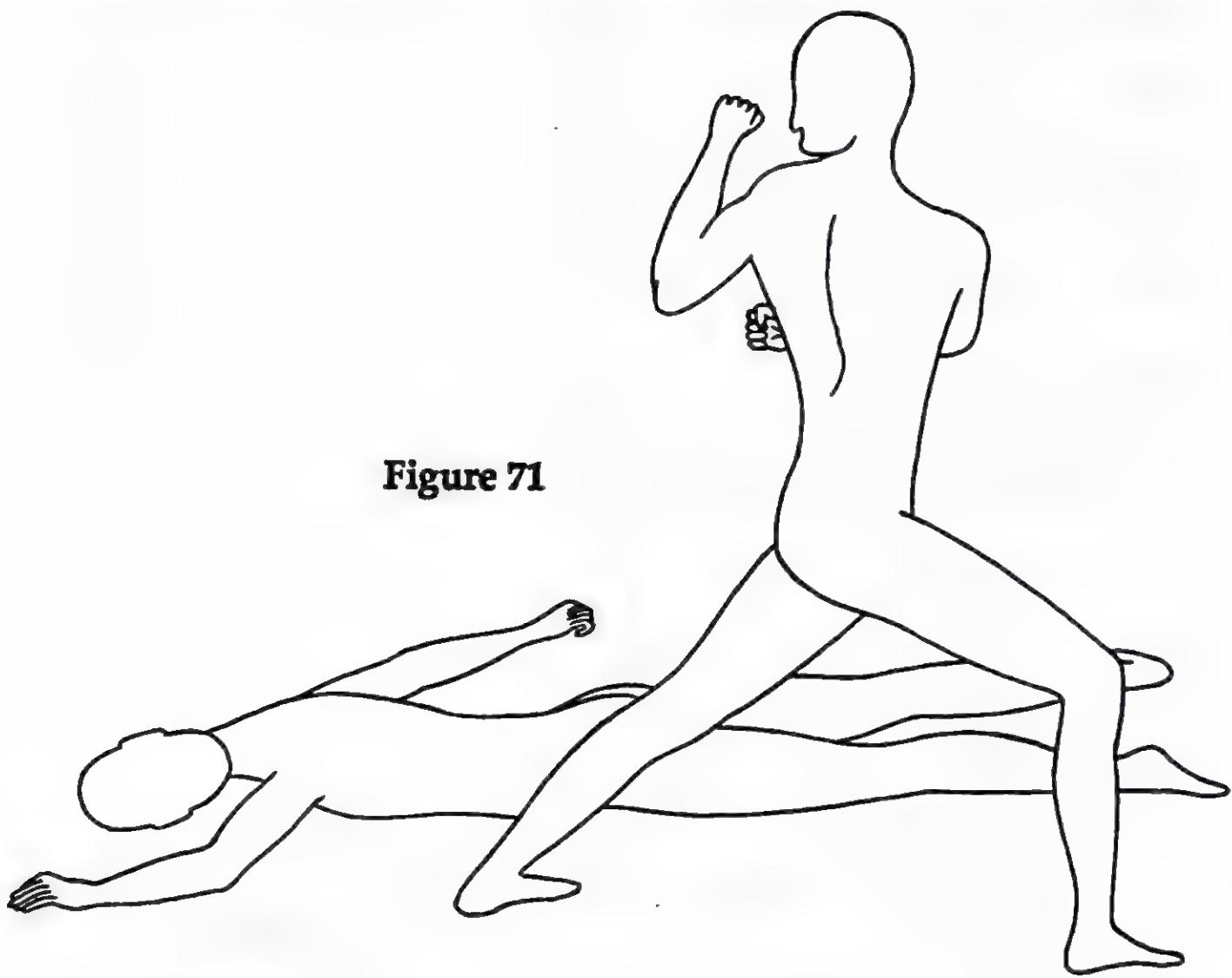
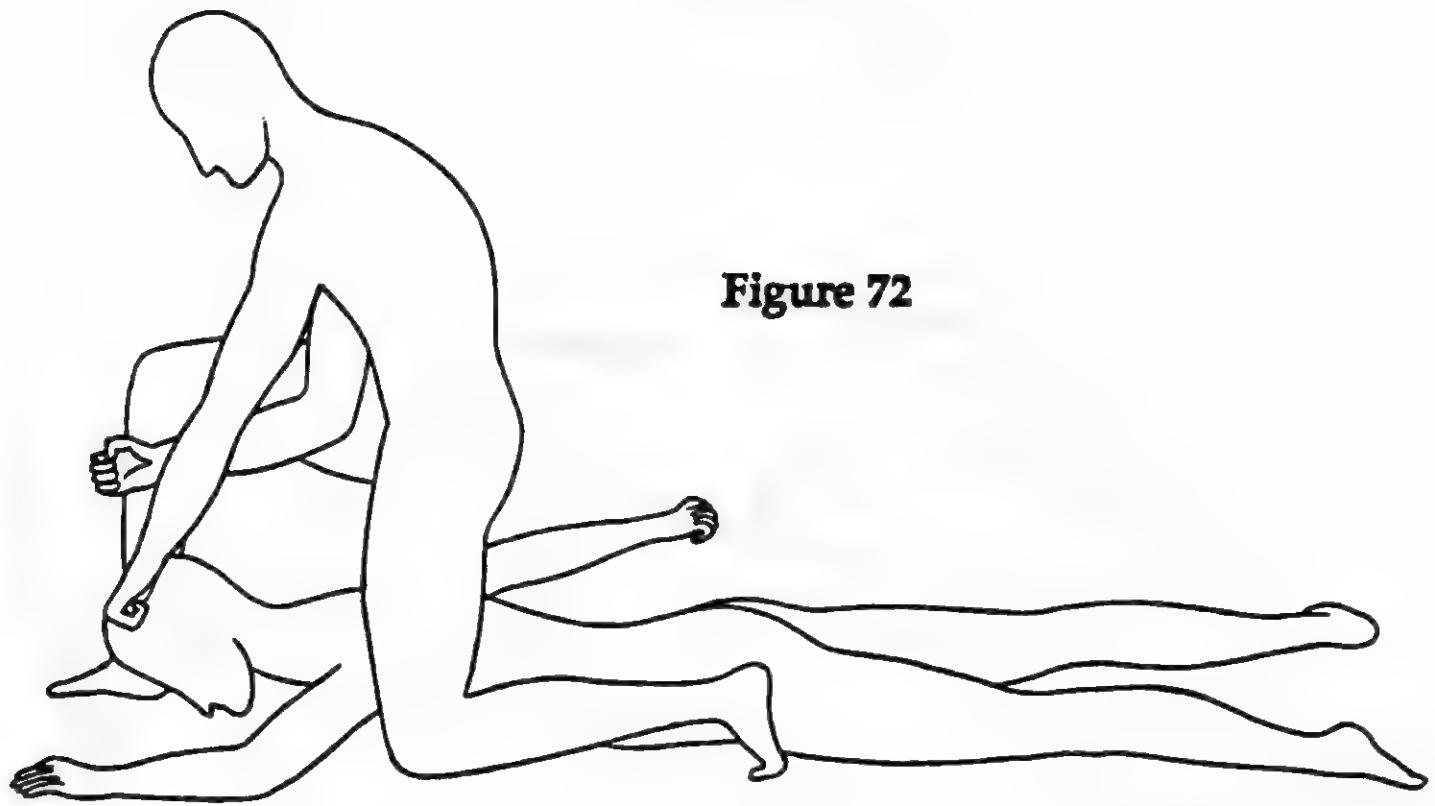


Figure 72



with his right hand, intertwines his fingers, and positions his feet at the armpits (Figure 73).

Figures 74 through 76 are one uninterrupted motion. In Figures 74 and 75, the martial artist's full weight is dropped onto the opponent's back while pulling backward with as much power as

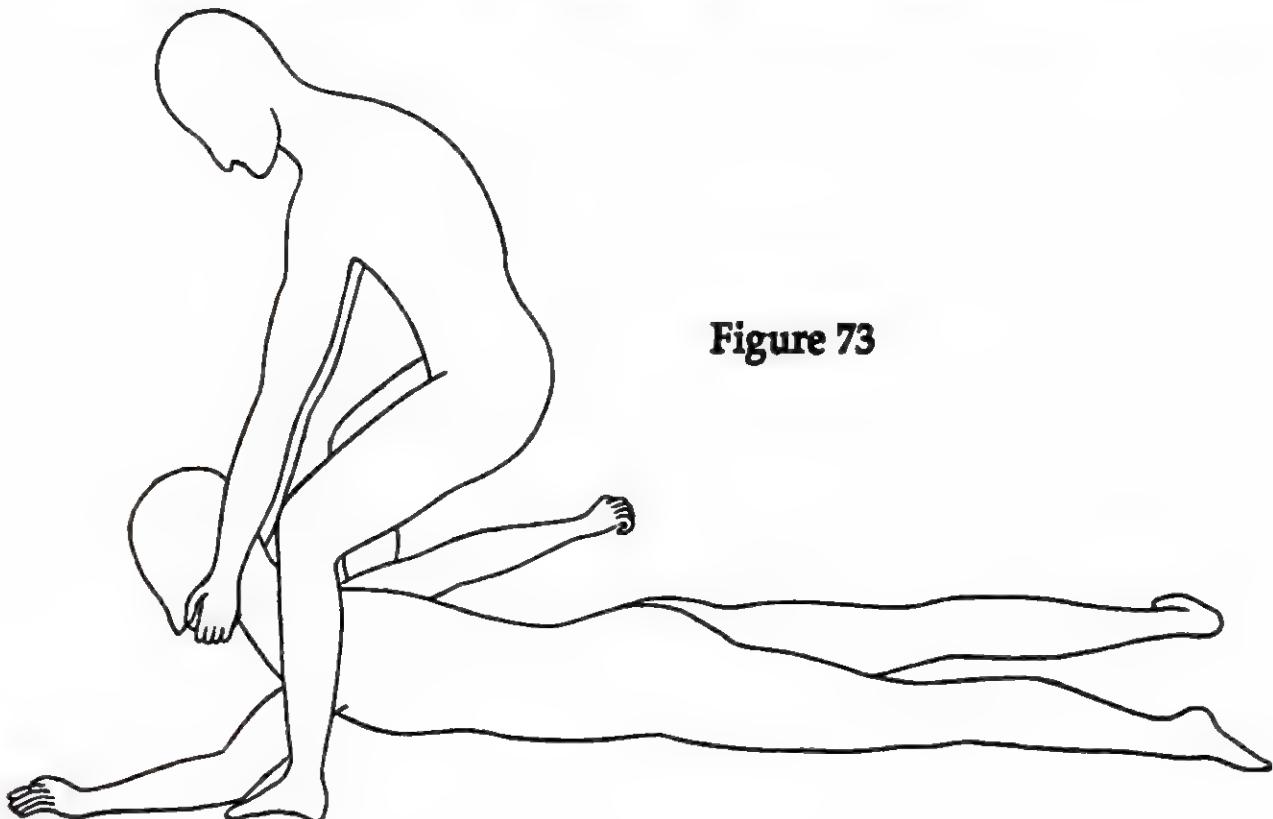


Figure 73

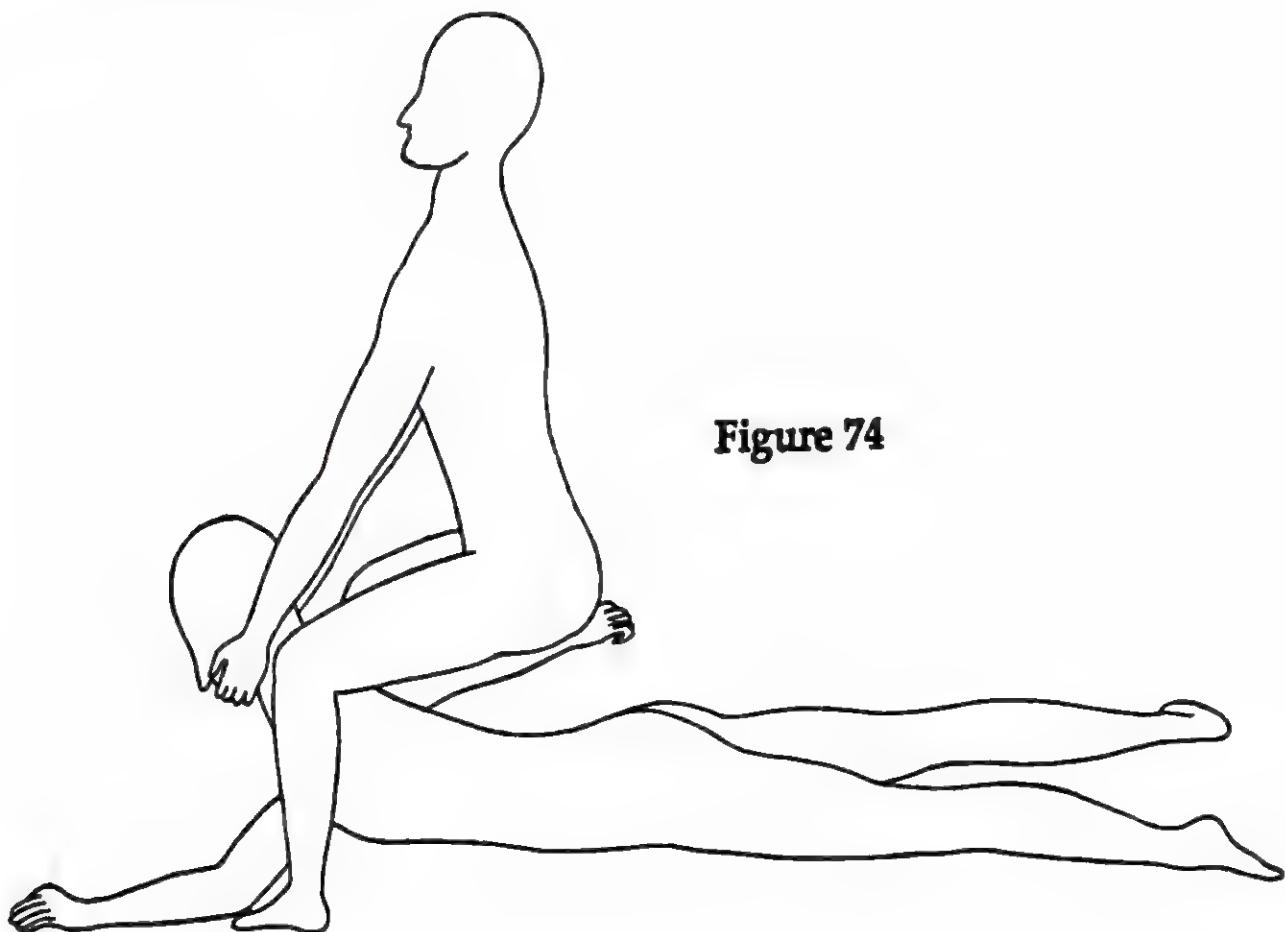


Figure 74

possible. By Figure 76, he is fully laid back, bringing the victim's head with him.

The physiological results here are obvious. The nerves of the spinal column do have some elasticity, as do the discs of the cervical vertebrae, but not near enough to expand to this point. The matrix of the central nervous system is literally ripped in half at its most critical point. There very well may be additional damage to the dorsal column, but it would be of no consequence after the cervical damage.

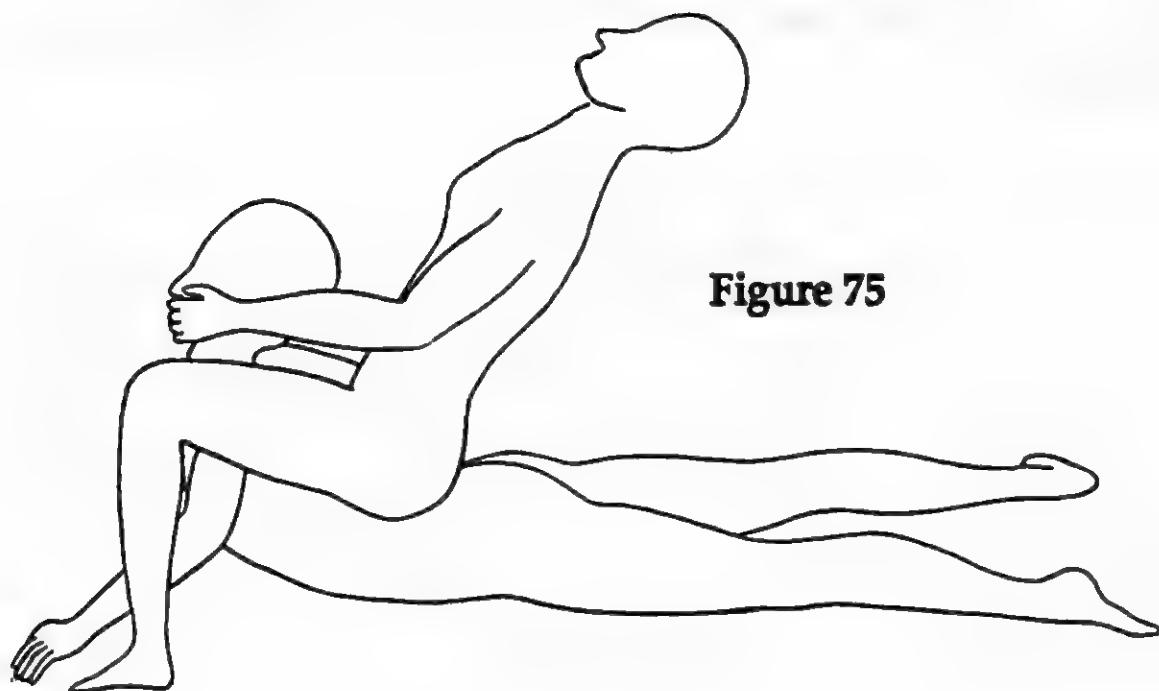


Figure 75



Figure 76

* * * * *

These three finishing techniques are workable under almost every situation and are as deadly as the bite of a cobra. They should be practiced and incorporated into the techniques outlined in the other chapters. It is best to use these techniques instinctively rather than as a second thought. Even an expert's fighting efficiency can be reduced by unexpected circumstances. Finishing techniques ensure that the task has been completed.

Again, extreme caution should be observed when practicing these martial arts techniques. They are deadly. Always bear that in mind during training.



CLOSE-CONTACT KILLING

Fighting in a confined area may be the most fearful form of unarmed combat you ever face, especially in a life-or-death confrontation. There are many escape techniques that work almost flawlessly in the open that simply cannot be used in a closed-in area. Many of these escape moves allow you a second chance if you misinterpret an opponent's attack or are too late to apply a block properly. Such would not be the case during close-contact fighting. For example, when your back is against a wall or you are trapped in a confined area, long-stroke techniques are just one of your tools that cannot be used.

If you ever face such a situation, you will discover how important it is to have your close-quarter movements up to par. If they are not up to par but you manage to survive the attack anyway, these techniques *will* become a dominating part of your training thereafter. Always practice your close-quarter fighting moves with as much vigor as you would the longer, prettier techniques.

The two most devastating close-quarter blows are knee and elbow strikes. The elbow can be used (with full centrifugal rotation) upward, downward, forward, to the rear, to the sides, and on the horizontal strokes. The knee has fewer applications but is still extremely powerful.

Sequence 9

In this first sequence, the martial artist is going to make quick work of disposing of the opponent utilizing knee and elbow strokes exclusively.

In Figure 77, the assailant has grabbed the martial artist around the waist and rammed him into a wall. This type of attack does not appear to be immediately threatening, but the attacker's hands are very close to the groin, and if he is strong enough, he could pick the martial artist up and body slam him into the ground, or throw him over a staircase or through a window. So being held like this is far more dangerous than it appears.

As indicated in Figure 77, the martial artist's first move is to raise the right elbow. With every ounce of power, he brings the elbow down onto the thoracic vertebrae as directly between the shoulder blades as possible (Figure 78). Notice that his knees are bent in this illustration, as opposed to Figure 77. Note also that his stomach is flexed, driving the shoulders down into the blow. These details will increase the force of the blow, and this stroke should sever the vertebrae at the point of impact.

Placing his hands on the opponent's back as shown in Figure 79, the martial artist drives his knee upward into the abdomen while holding the back steady. The recipient falls to his knees (which will be the *minimum* reaction). The martial artist

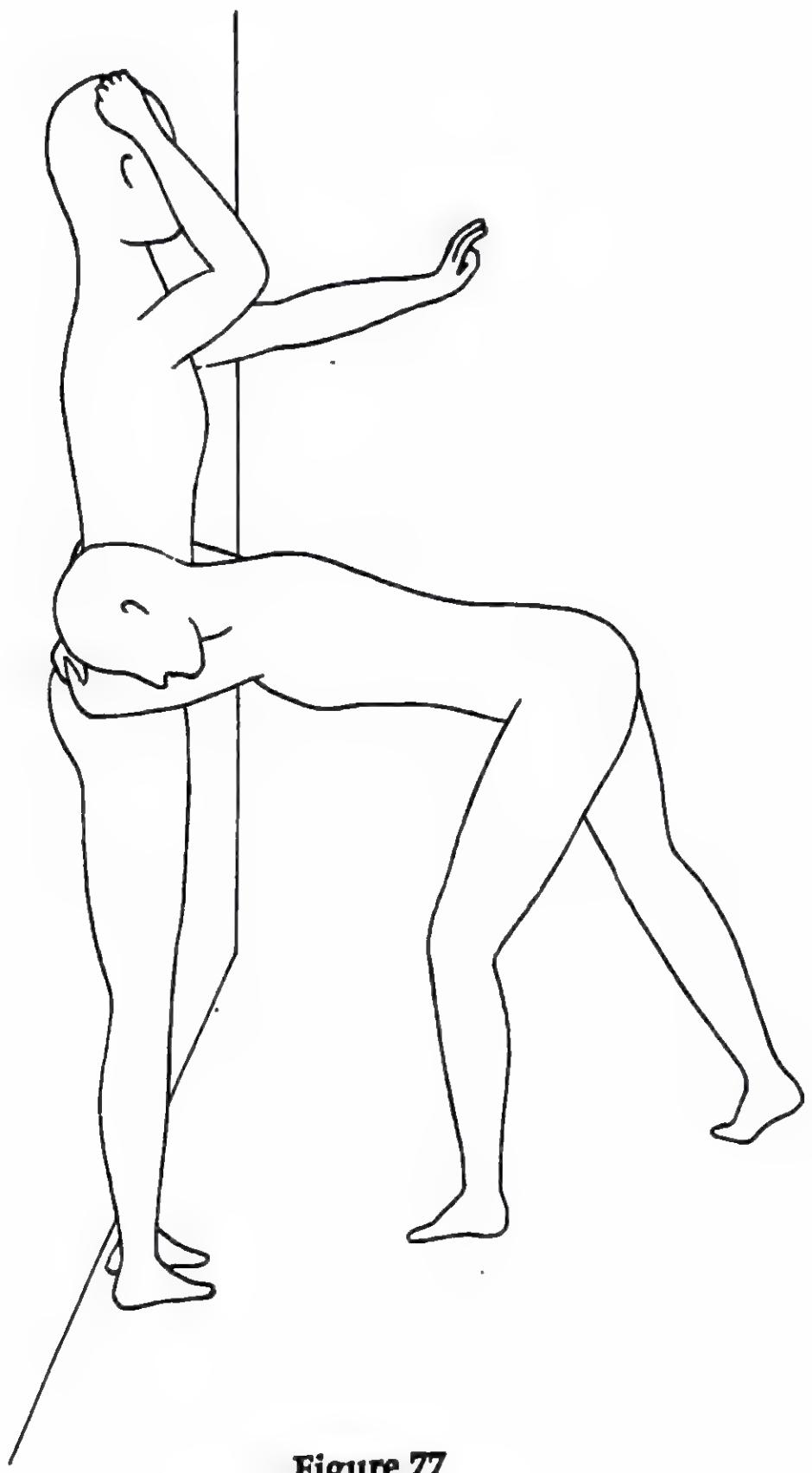


Figure 77

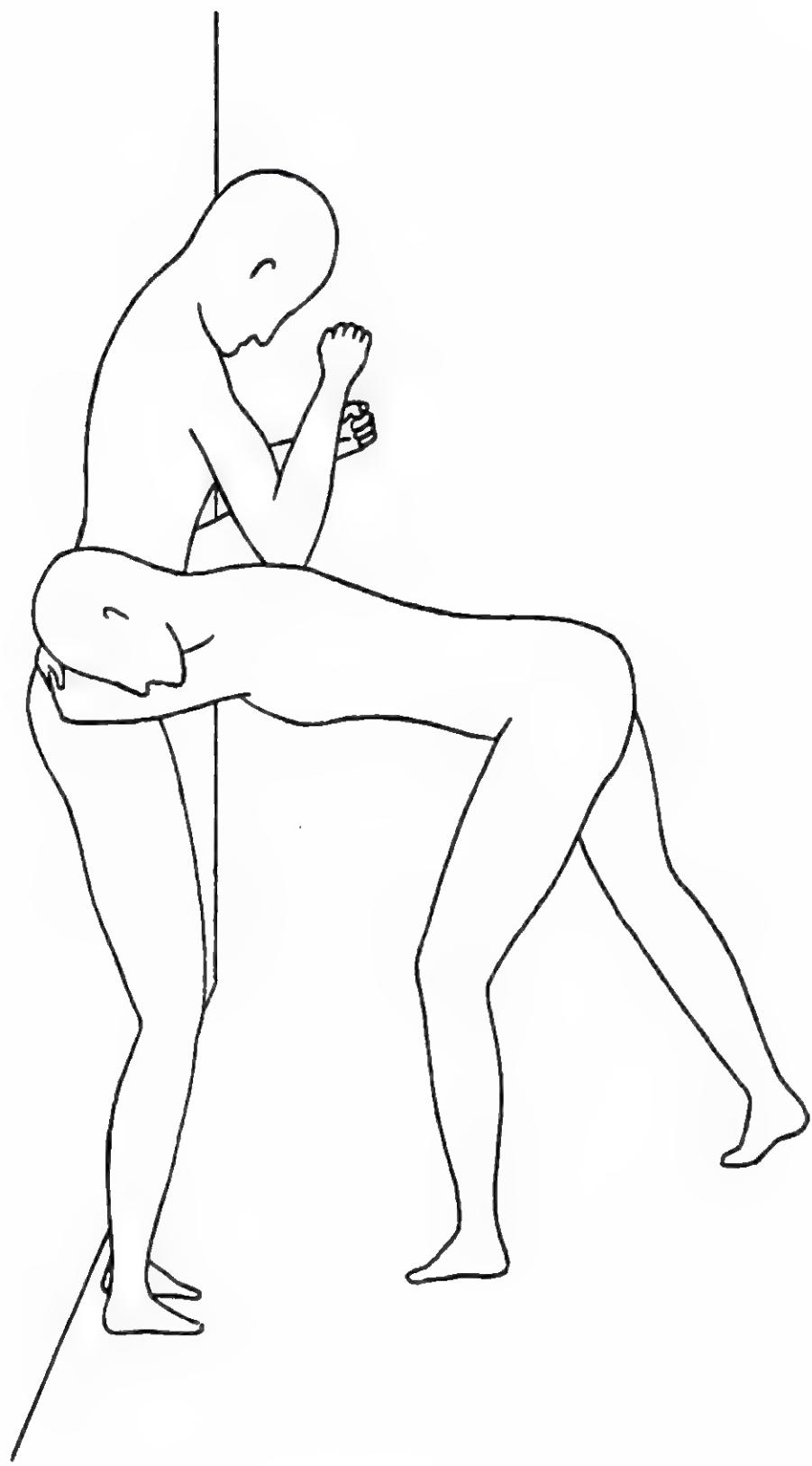


Figure 78

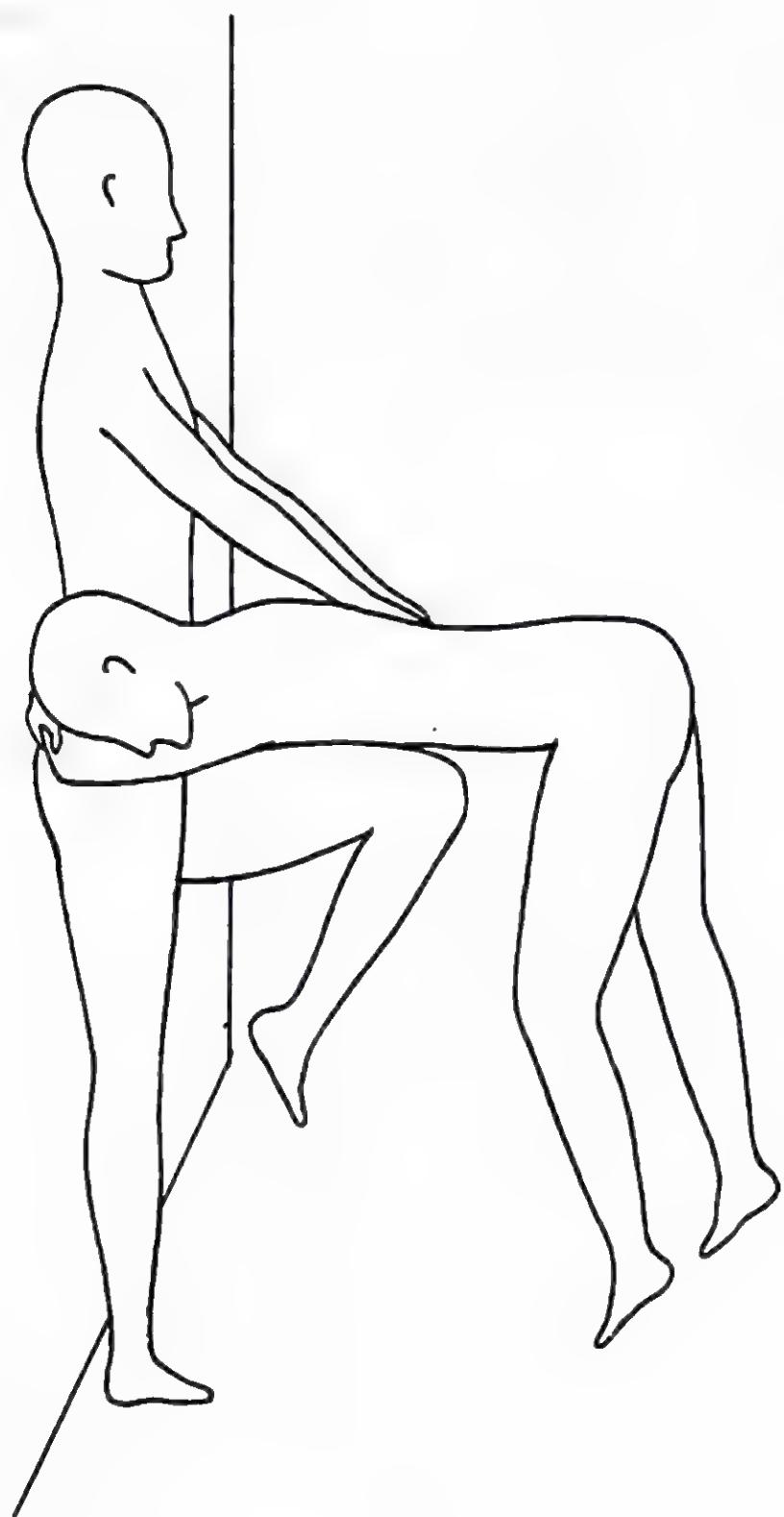


Figure 79

then steps out with his left foot, pushes the head down, and chambers another elbow stroke (Figure 80). Again dropping slightly at the knees and flexing the upper body forward, he drives a final elbow strike to the base of the cranium (Figure 81). This is a maximum-impact blow that will dislodge the upper vertebrae. Death will occur within sixty seconds.

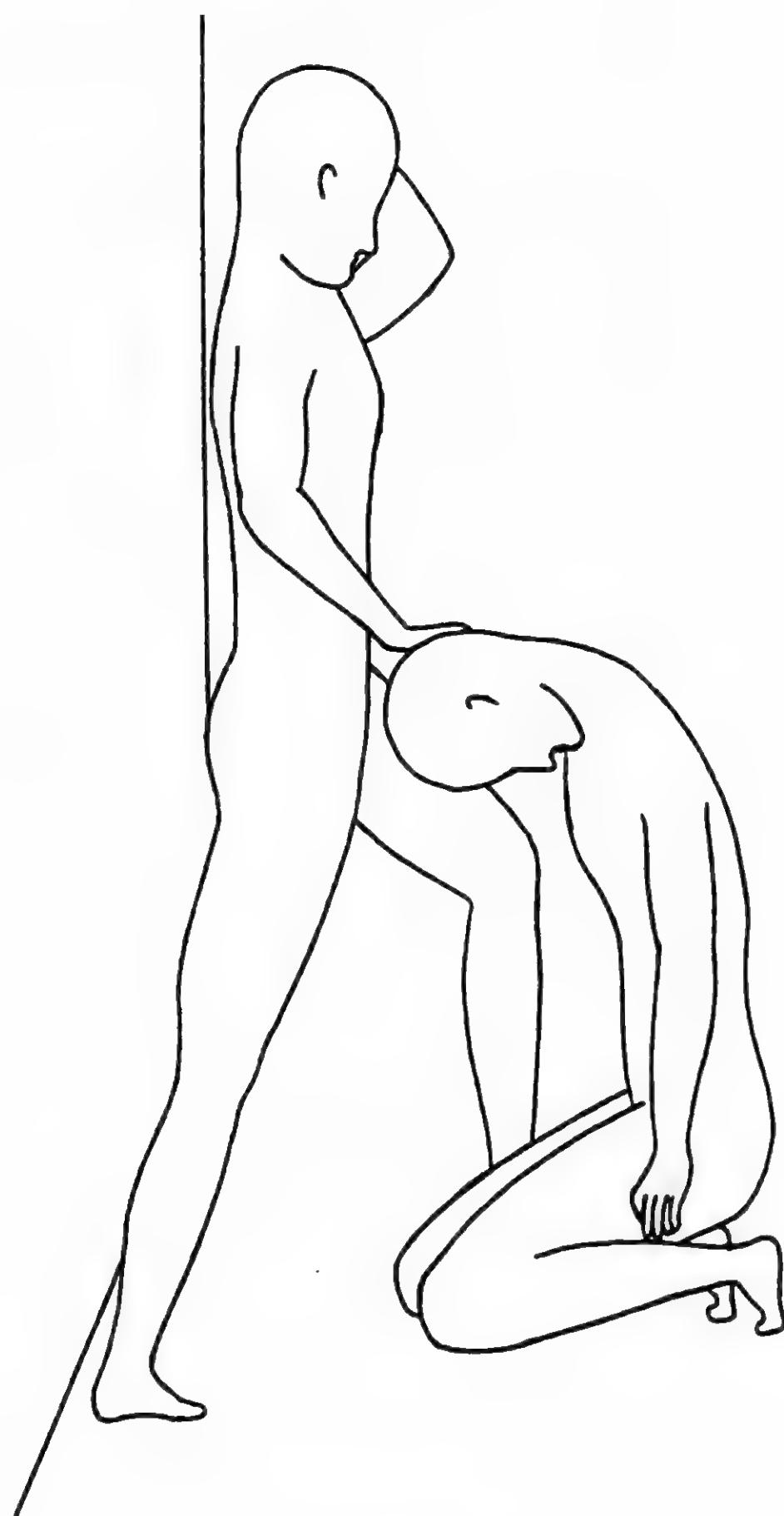


Figure 80

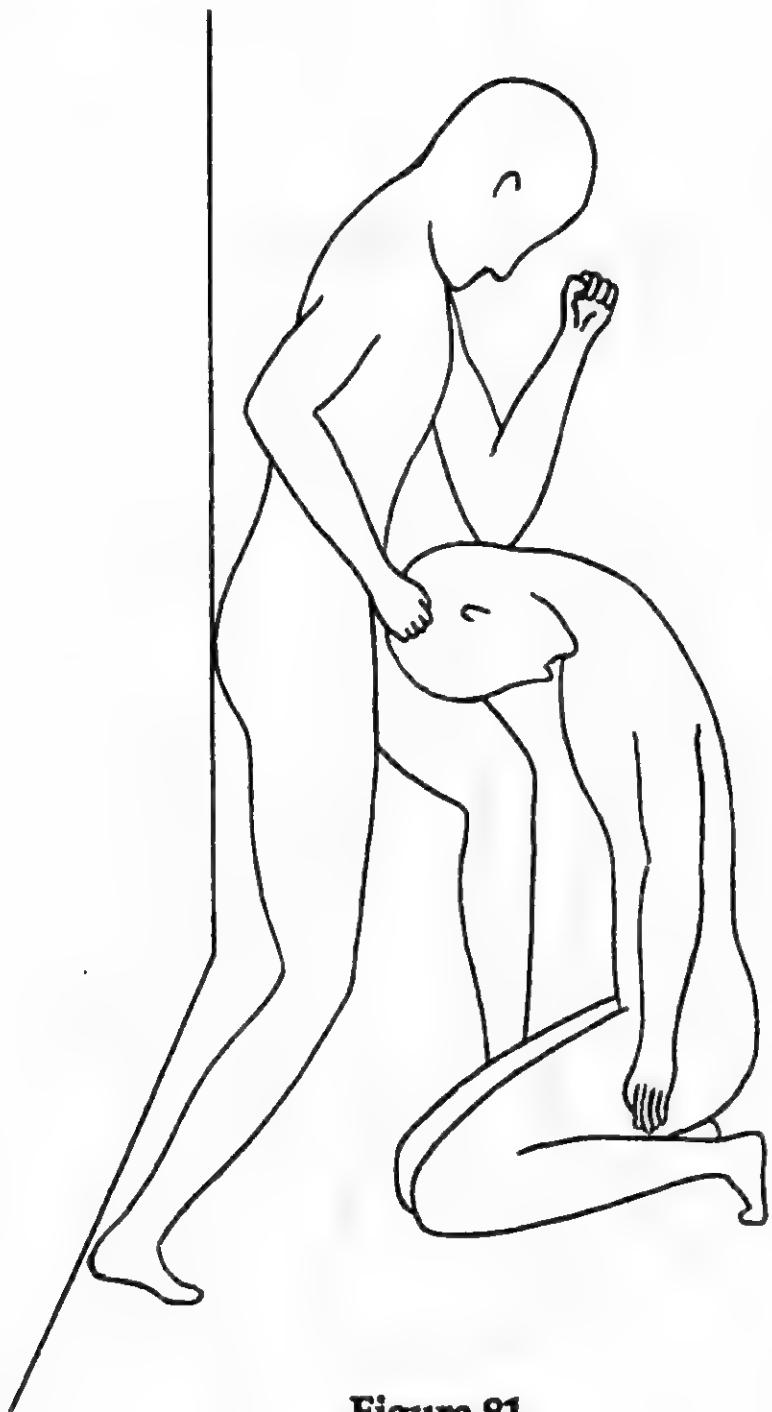


Figure 81

Sequence 10

In Figure 82, the attacker has a grip around the martial artist's neck. In a simultaneous movement, he knocks the choking hand off with a right palm block while snapping a left palm strike into the opponent's septal cartilage (Figure 83). This stroke by itself can be lethal if properly applied. In Figure 84, the martial artist steps outside the opponent's left foot with his right foot and grabs a handful of hair

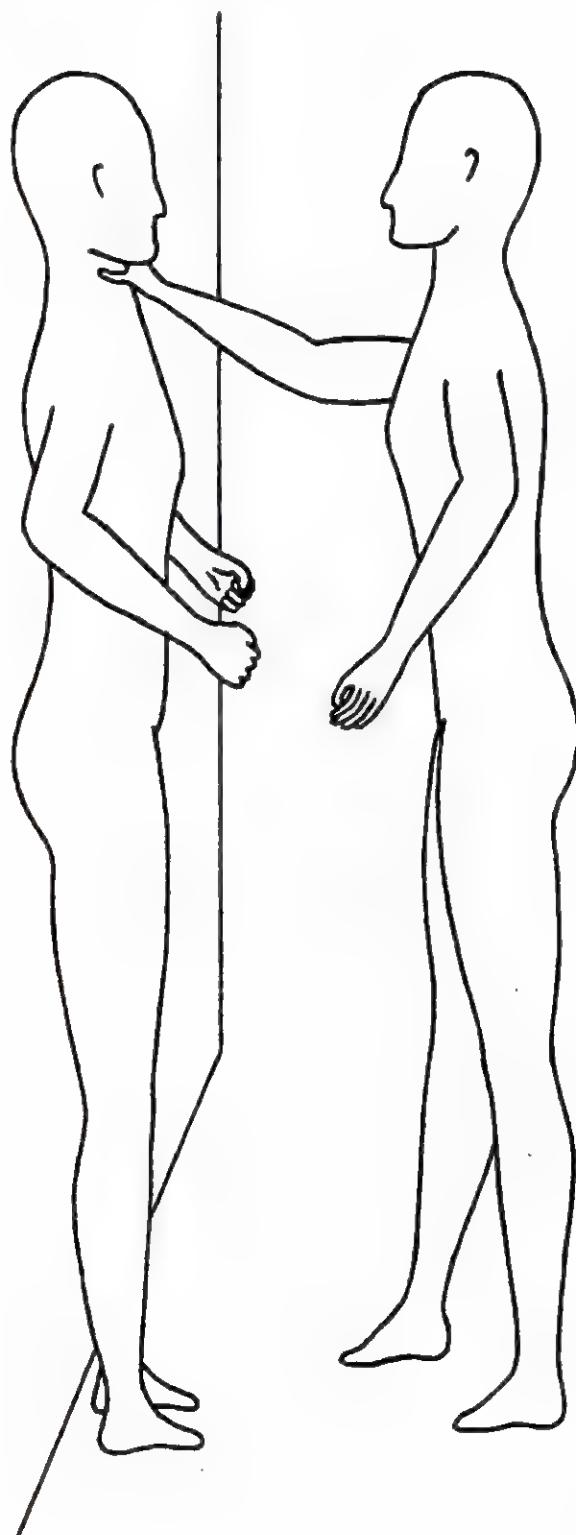


Figure 82

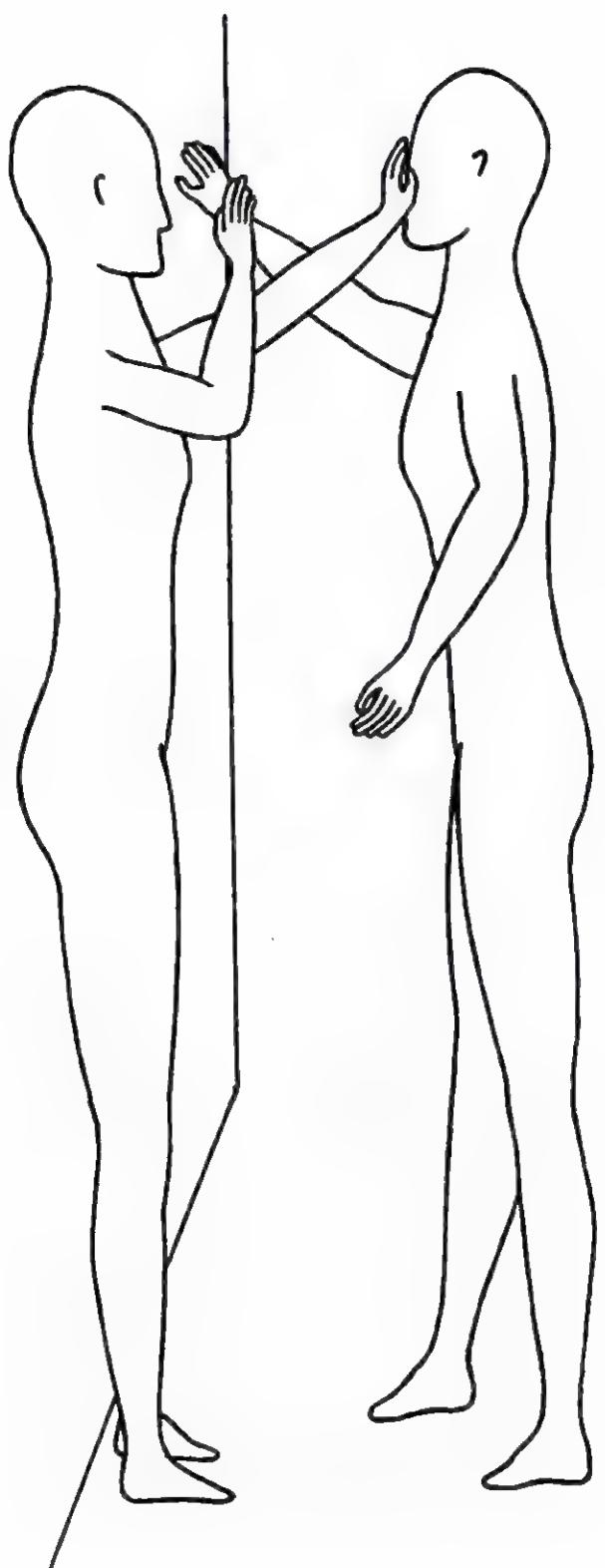


Figure 83

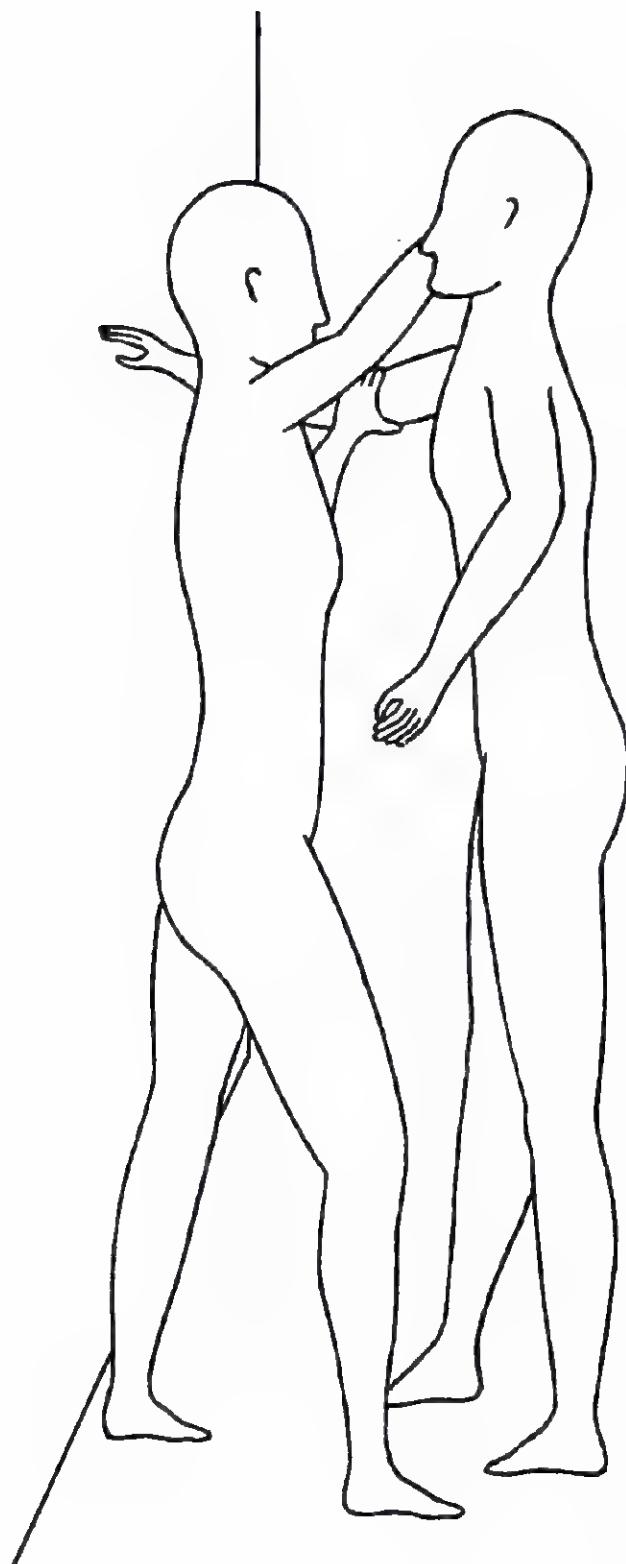


Figure 84

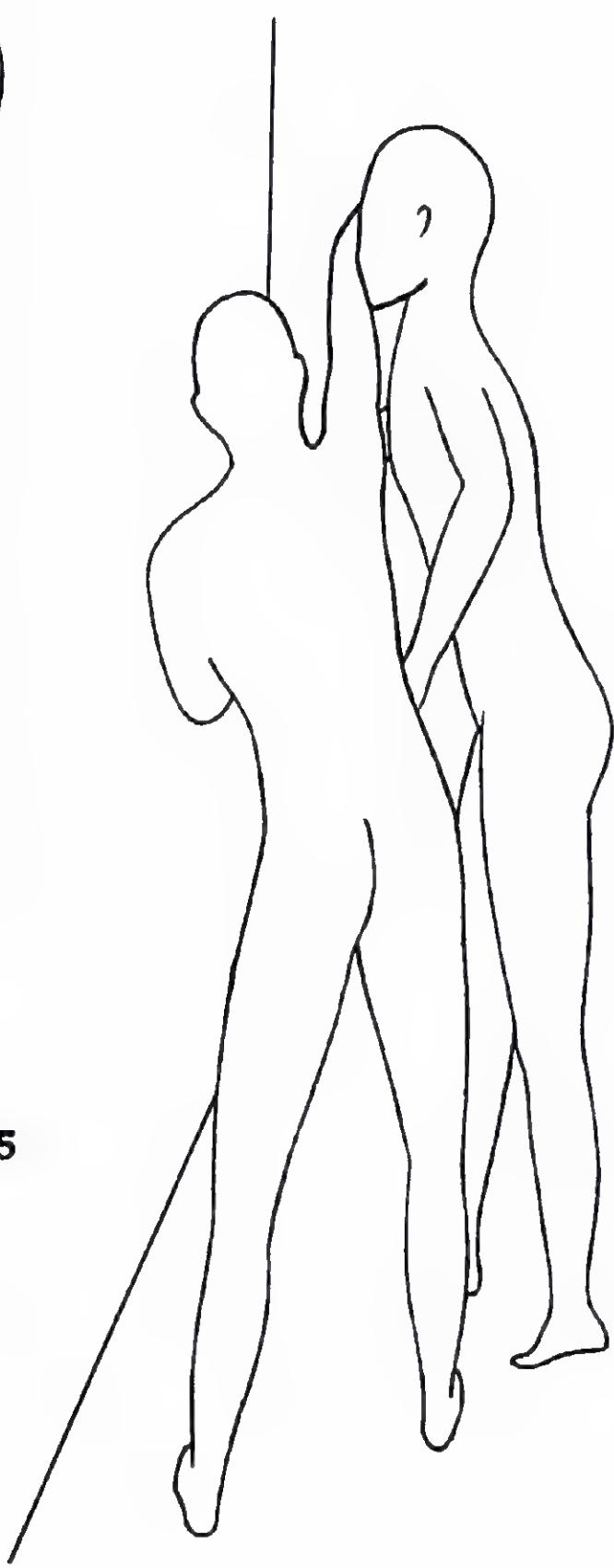


Figure 85

on the opposite side of his head. With his left hand he grabs the opponent's right arm just above the elbow.

In Figure 85, the martial artist steps past and behind his own right leg with his left foot while pulling hard on the opponent's hair and arm. This whips him around and slams *his* back against the wall (Figure 86). He then pushes the arm down and releases the hair grip (Figure 87). With maximum

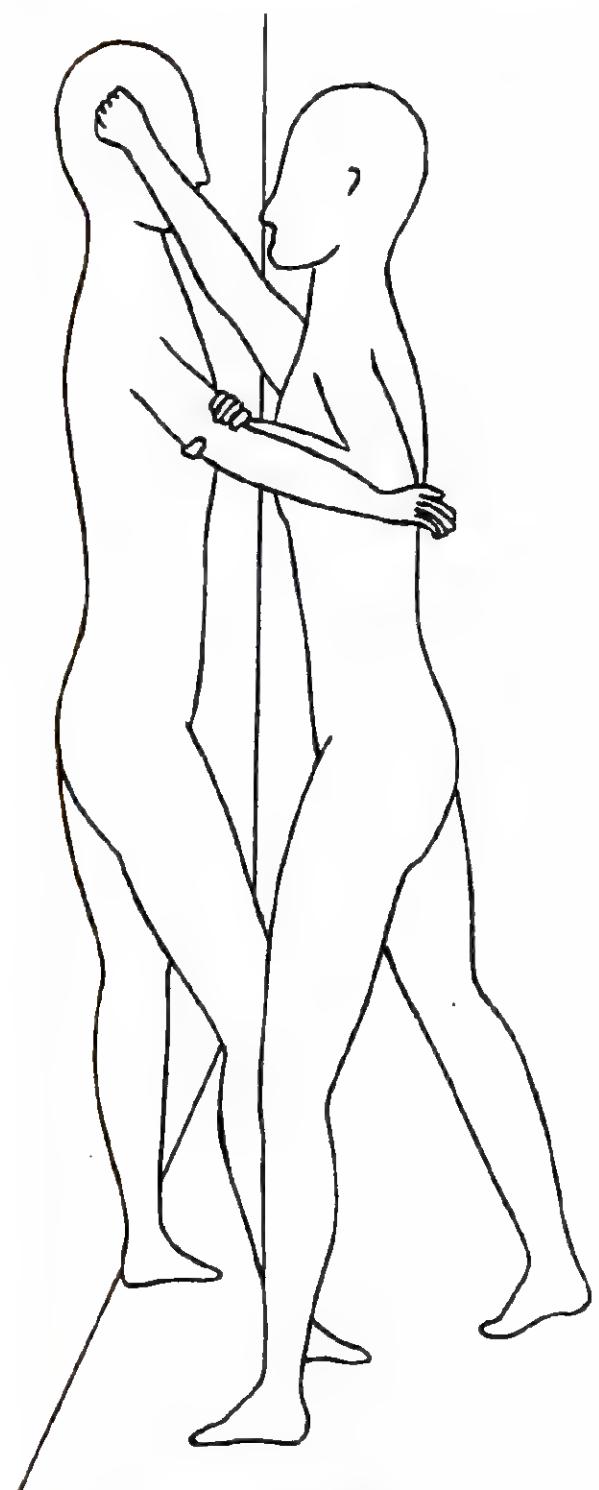


Figure 86

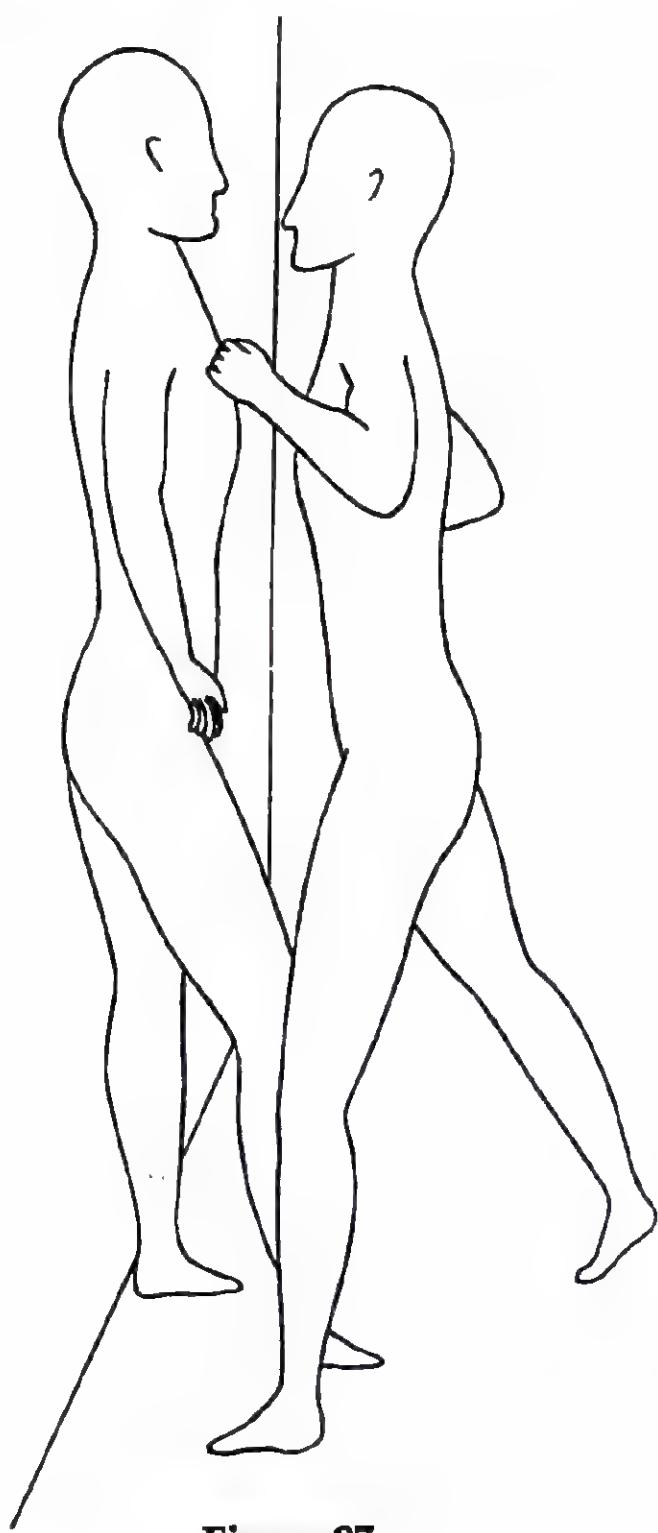


Figure 87

speed and force, the martial artist drives an elbow into the opponent's temple, as depicted in Figure 88. Note that the stance rotates ninety degrees to the right as the elbow is delivered. This body rotation will apply body weight plus hip and thigh power into the blow, tripling its total impact force. When properly delivered, this blow will cause instantaneous death.

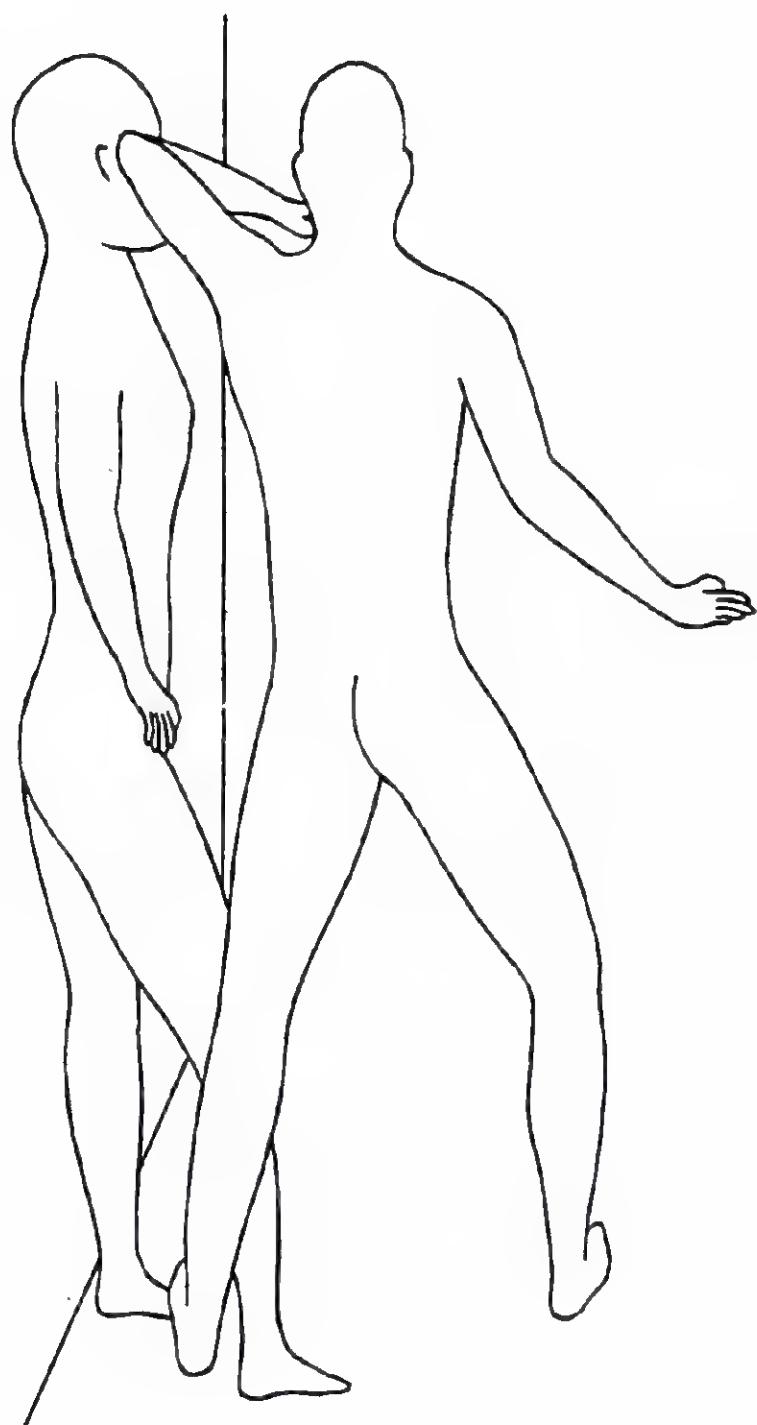


Figure 88

Sequence 11

As Figure 89 illustrates, this time the fight takes place in a small cubicle—possibly a phone booth, closet, or elevator.

The assailant is choking the martial artist with two hands. His first reaction is a simultaneous strike using maximum speed and force—a claw hand to the eyes and a forefist to the anterior neck region (Figure 90). The opponent will be more than happy to release his grip after the impact of these two blows. Whenever the eyes are struck, an uncontrollable instinct will compel the recipient of

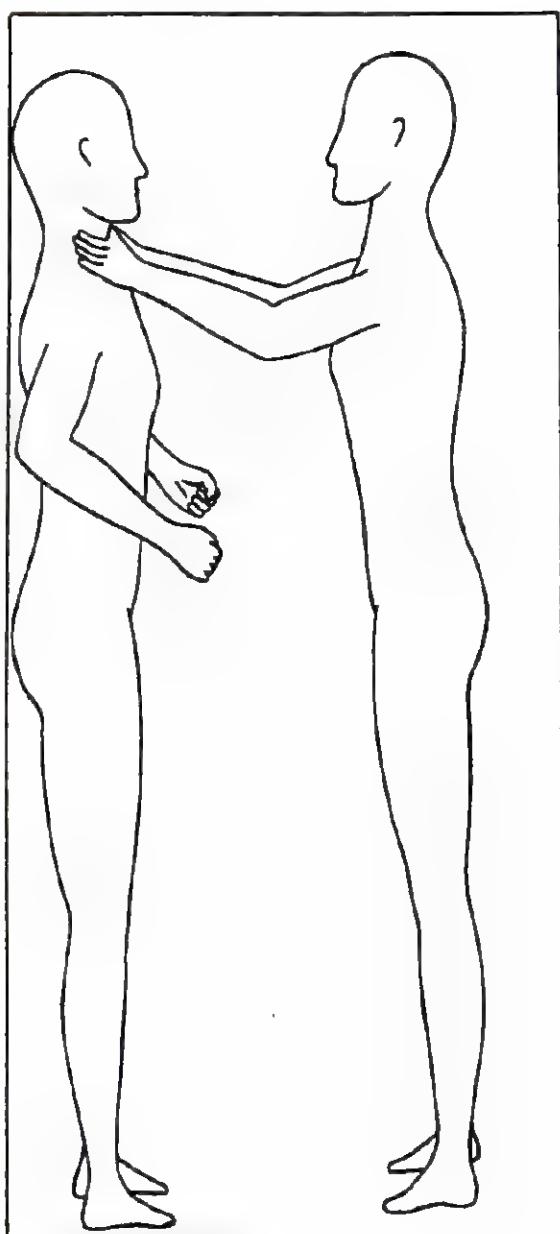


Figure 89

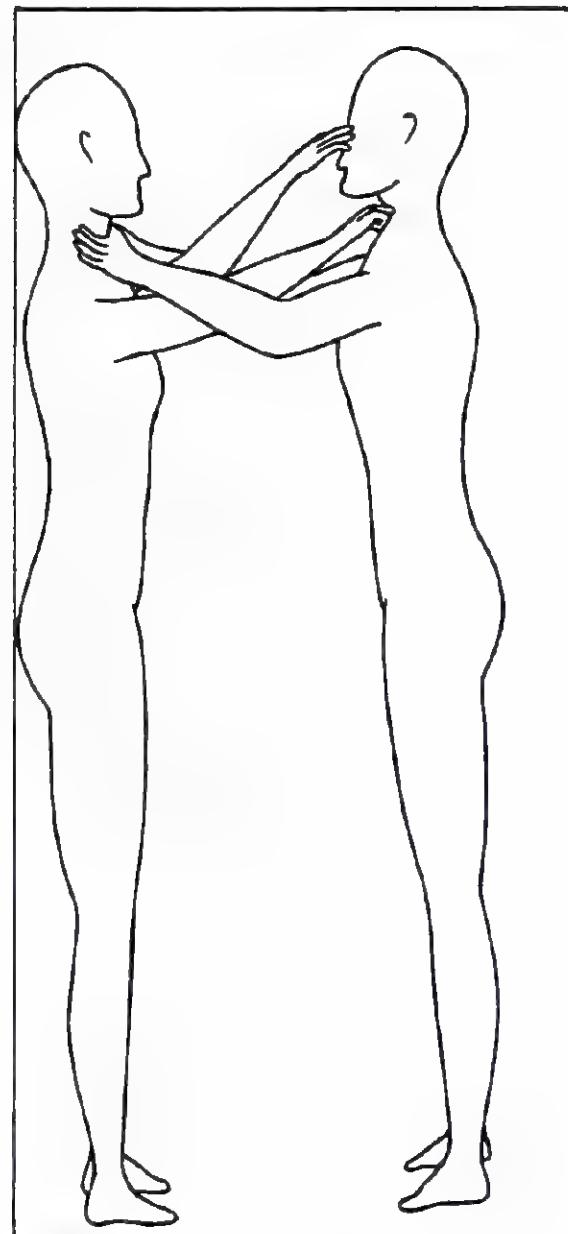


Figure 90

the blow to cover them, even if contact is as slight as a mild brush.

As the victim begins to buckle, the martial artist places both hands on his shoulders, as depicted in Figure 91. He then drives the knee upward into the solar plexus (Figure 92). After the two previous blows and this knee strike, the opponent is on his way to the floor (Figure 93). Following him down, the martial artist reaches behind the victim with his right leg to support him for the finishing technique, should it be necessary.

In Figure 94, he places one hand over the other

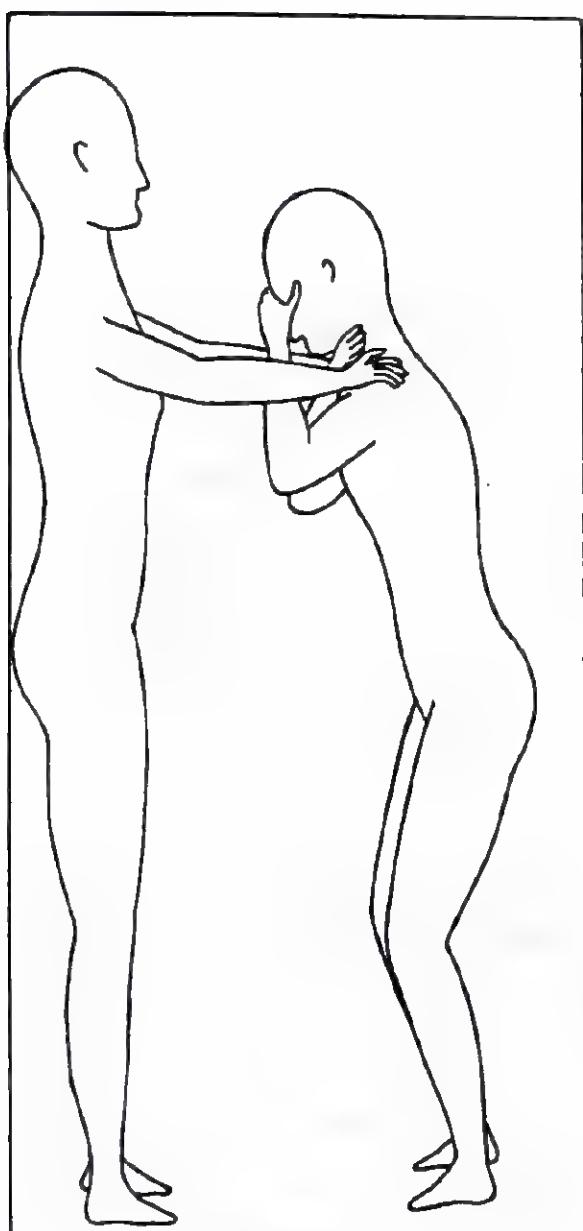


Figure 91



Figure 92

on the forehead, positioning the index fingers on the eyebrows. He then drops his body weight and pulls down with the arms at the same time, forcing the opponent's head both back and down (Figure 95). This dislodges the cervical vertebrae, causing instantaneous death.

Be extremely careful when practicing this technique. Once the cervical vertebrae are locked back, it takes very little downward pressure to do irreversible damage, and not much additional pressure to produce lethal results.

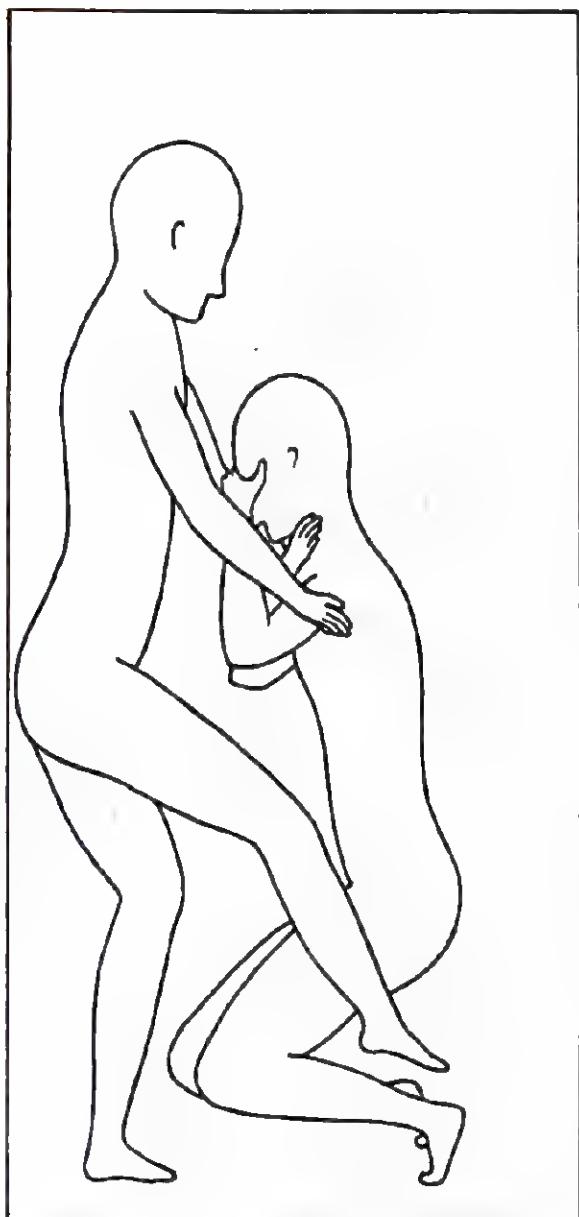


Figure 93

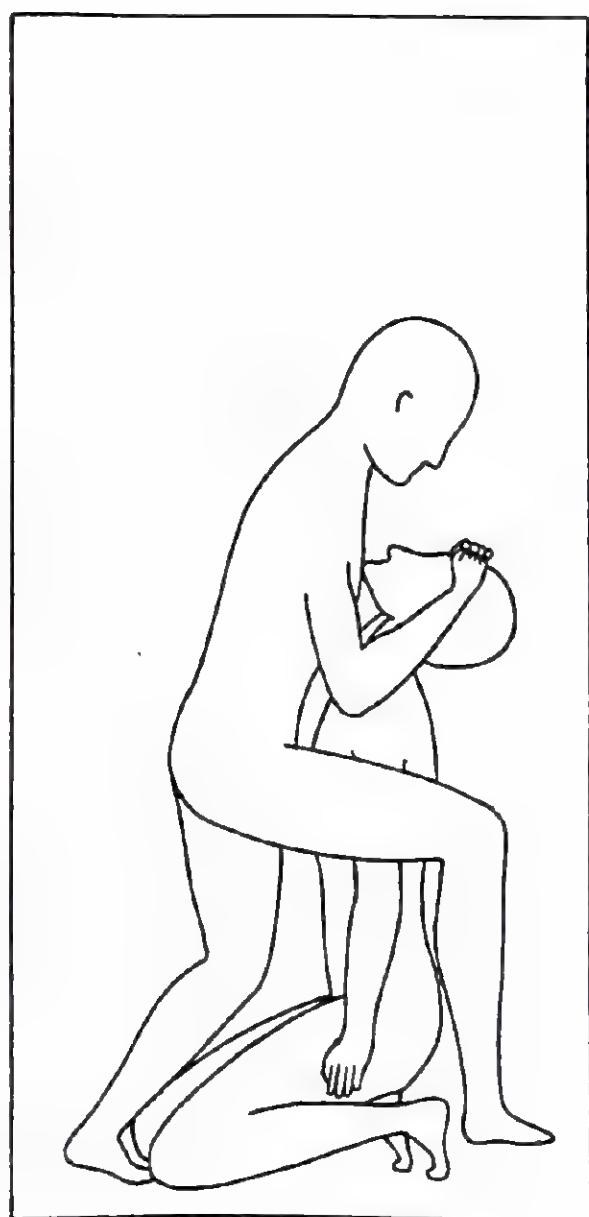


Figure 94



Figure 95

Sequence 12

This is the final sequence of the chapter and of the book. Therefore, the most technical of all the techniques will be taught. Pay close attention to the targets and blows in each stage of execution, as each has a predetermined goal to accomplish to produce the final effect.

In Figure 96, the martial artist is in a completely disadvantageous position. He has just been slammed into a wall face-first from behind and the assailant is charging in from the rear. The martial

artist draws up his left leg, as shown in Figure 97. With full force and maximum speed, he shoots out a back kick, simultaneously pushing away from the wall to increase the total impact of the blow (Figure 98). Look closely at the heel's point of contact—the kick has landed at the low center point of the sternum. This will split the sternum and weaken the sternal articulation of the clavicle.

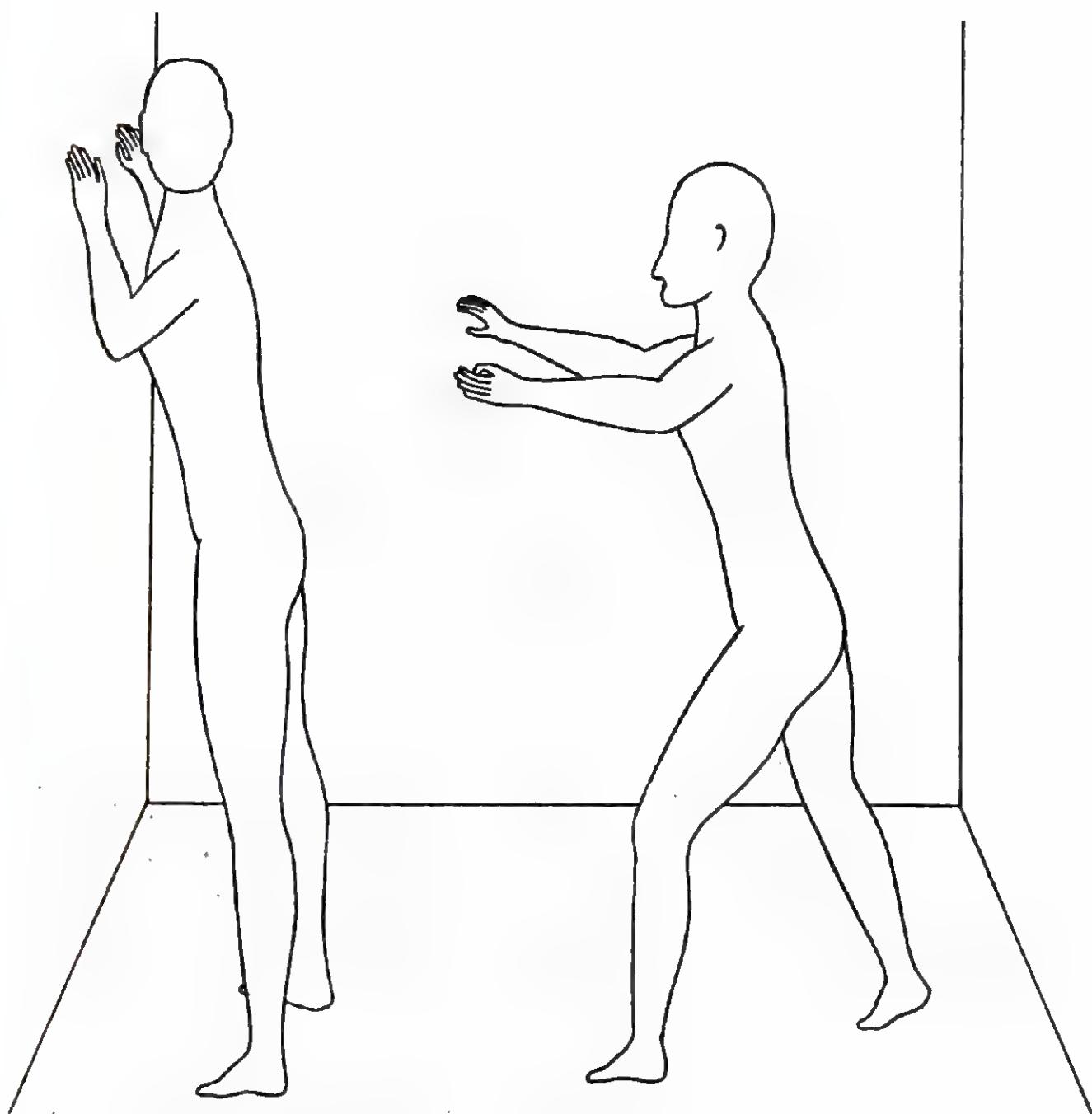


Figure 96

(Without the close-quarters of the circumstances depicted in this sequence, the martial artist would never have the chance to finish the opponent off with the subsequent techniques. The recipient of the kick would travel straight back for five to ten feet without touching the ground. When he did hit the ground, he would continue rolling back. The martial artist would have to chase him to hit him

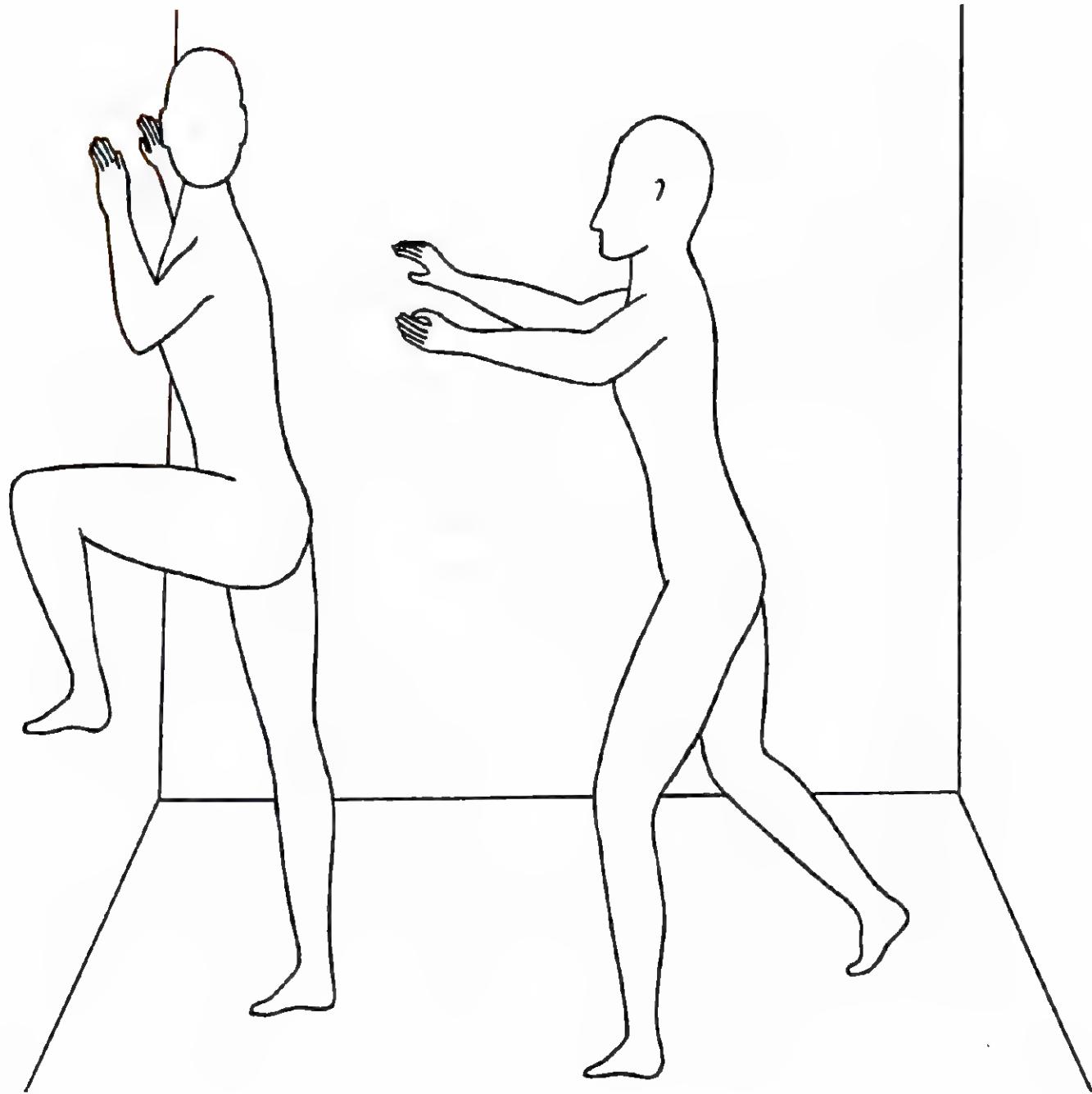


Figure 97

again. A supported back kick is immensely powerful.)

In Figure 99, the opponent has struck the opposite wall. The martial artist steps toward him with the kicking leg while drawing an overhand suto. As his foot lands in Figure 100, the suto lands with it—the target is the sternal end of the articulation of the clavicle. (To feel its location on your body, place

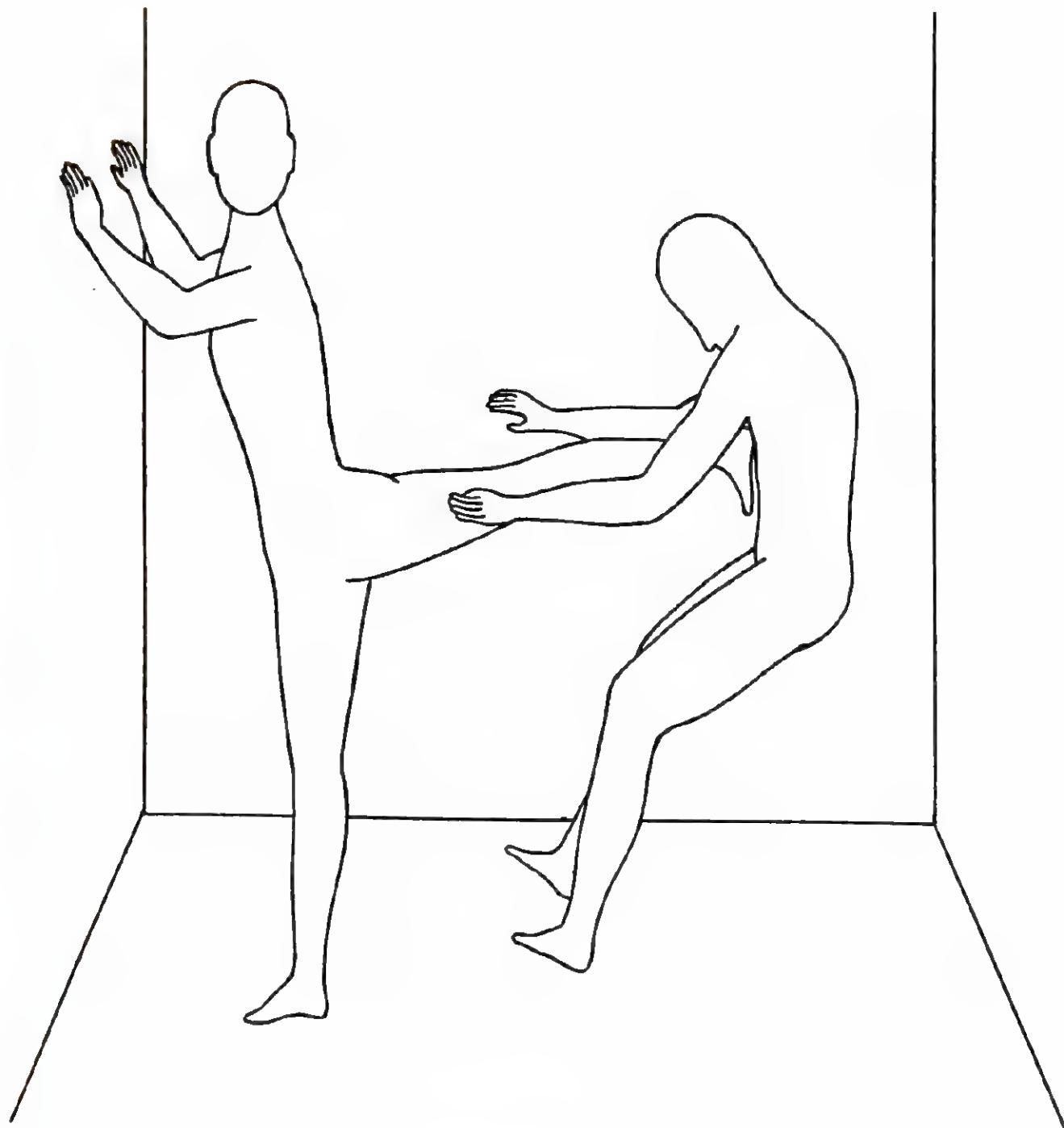


Figure 98

your fingers at the lowest end of your neck. The depression where the neck meets the sternum is the suprasternal notch. Move your fingers about two inches toward your shoulder. This is your target area for the suto.) His intent is to break or dislodge the clavicle as close to the sternum as possible, leaving the broken bone as long as possible for a later movement.

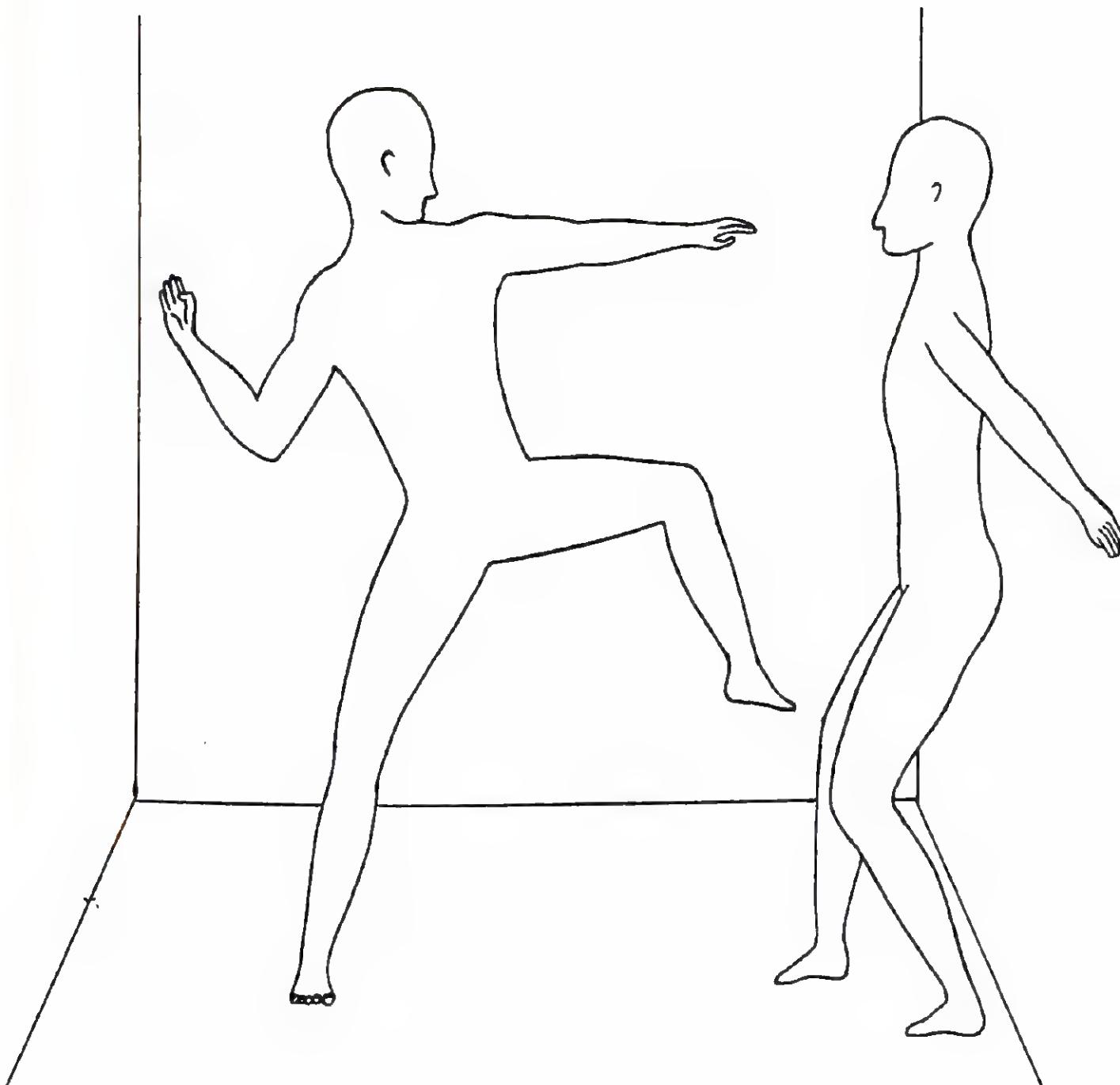


Figure 99

A word of caution is in order at this point. When applying this long-stroke suto in training or during a confrontation, be sure to make contact with the proper part of your hand. If you do not make proper contact when using a suto, you are likely to break the fourth metacarpal bone of your hand. The impact of this blow goes far beyond the

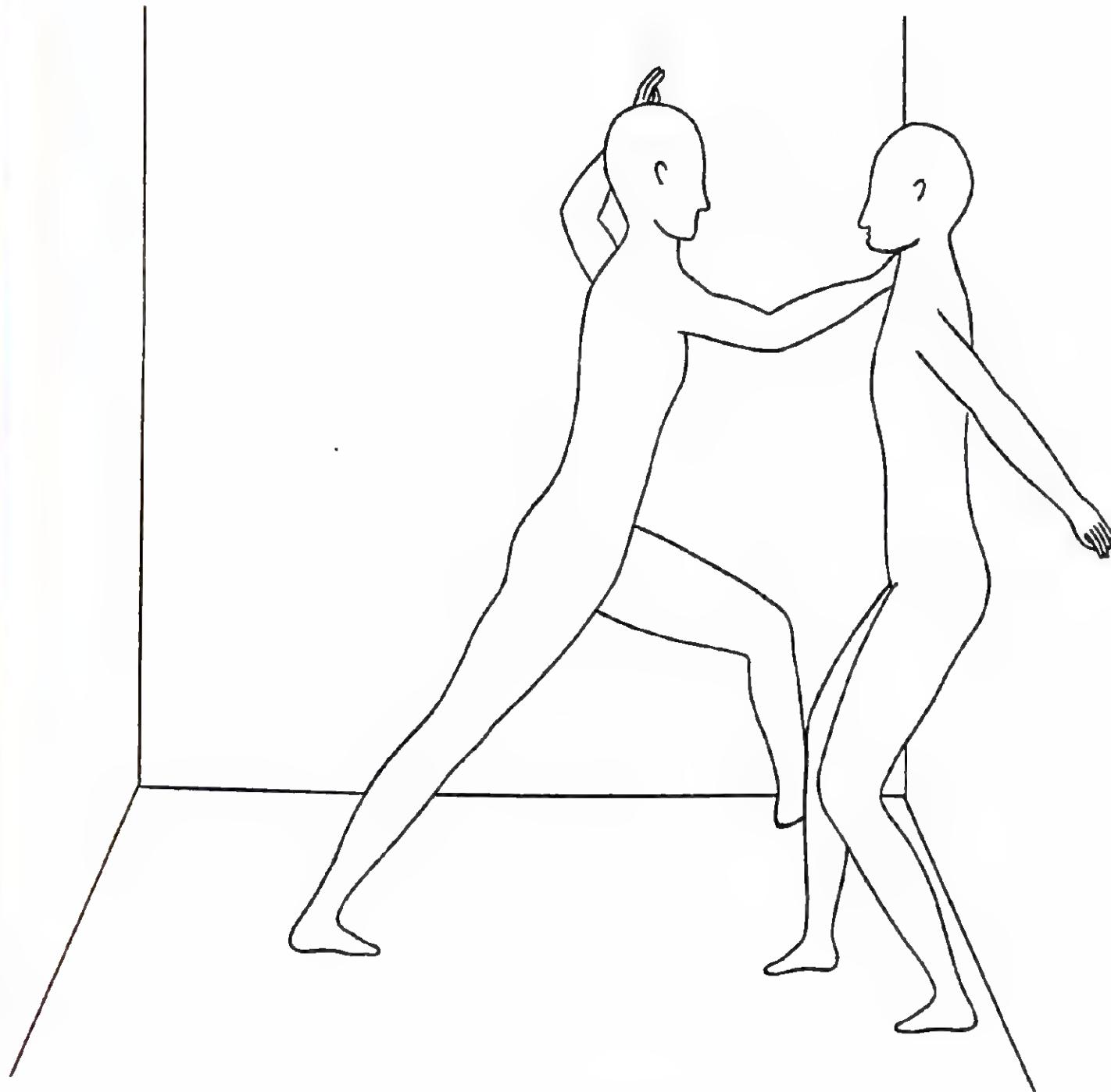


Figure 100

strength of the metacarpal structure. (This has been discussed at length in *Iron Hand of the Dragon's Touch*).

If you will look back at Figure 100, note that at impact of the first suto, the left suto is chambered for a second strike. The martial artist makes that strike to the exact same area as the first suto, only

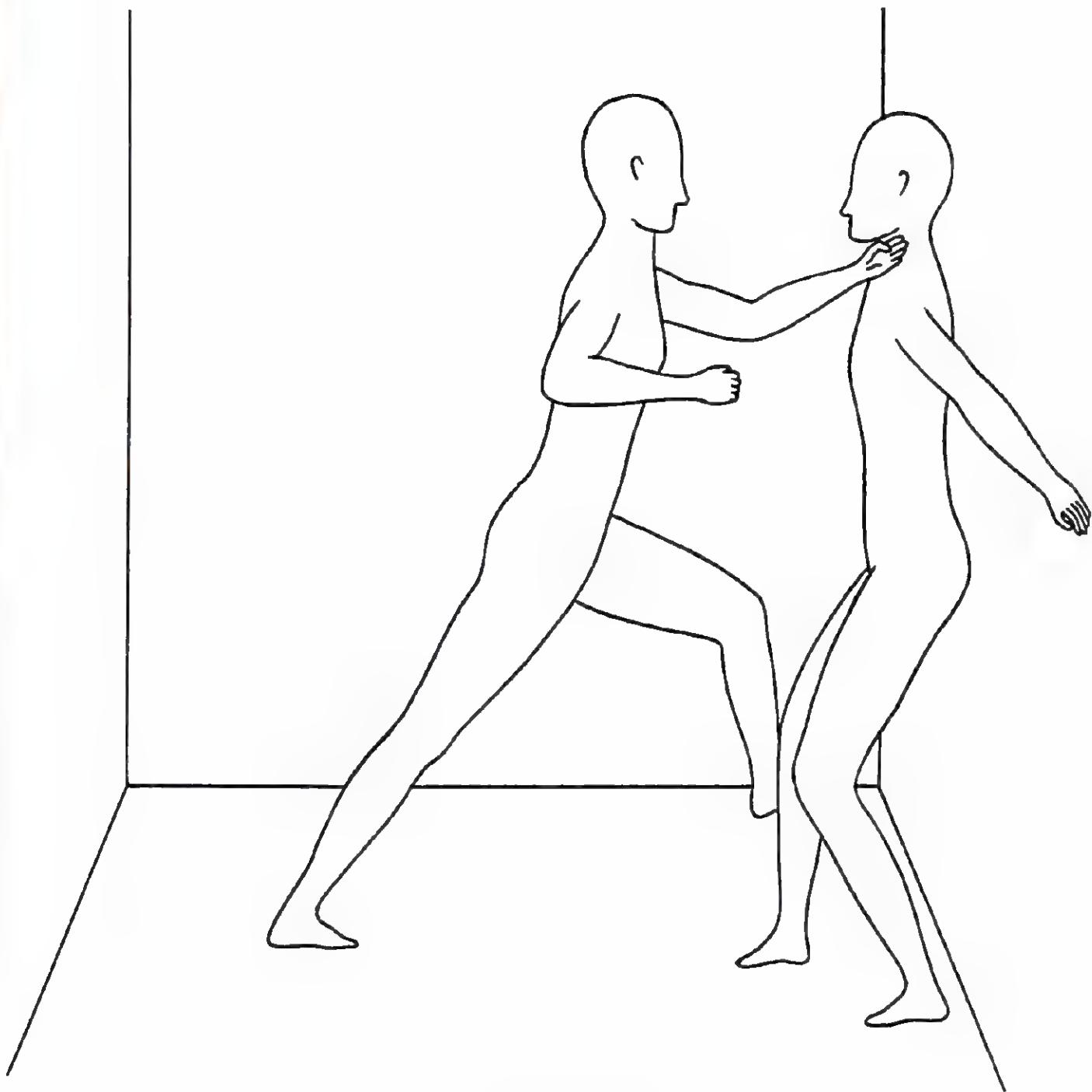


Figure 101

on the left side of the body this time (Figure 101). He has now broken the sternum and dislodged or fractured the clavicle on both sides. In terms of physiological danger, there are now two bones, possibly with sharp ends, hanging loose inside the recipient's body close to the trachea, esophagus, aorta, and the superior vena cava.

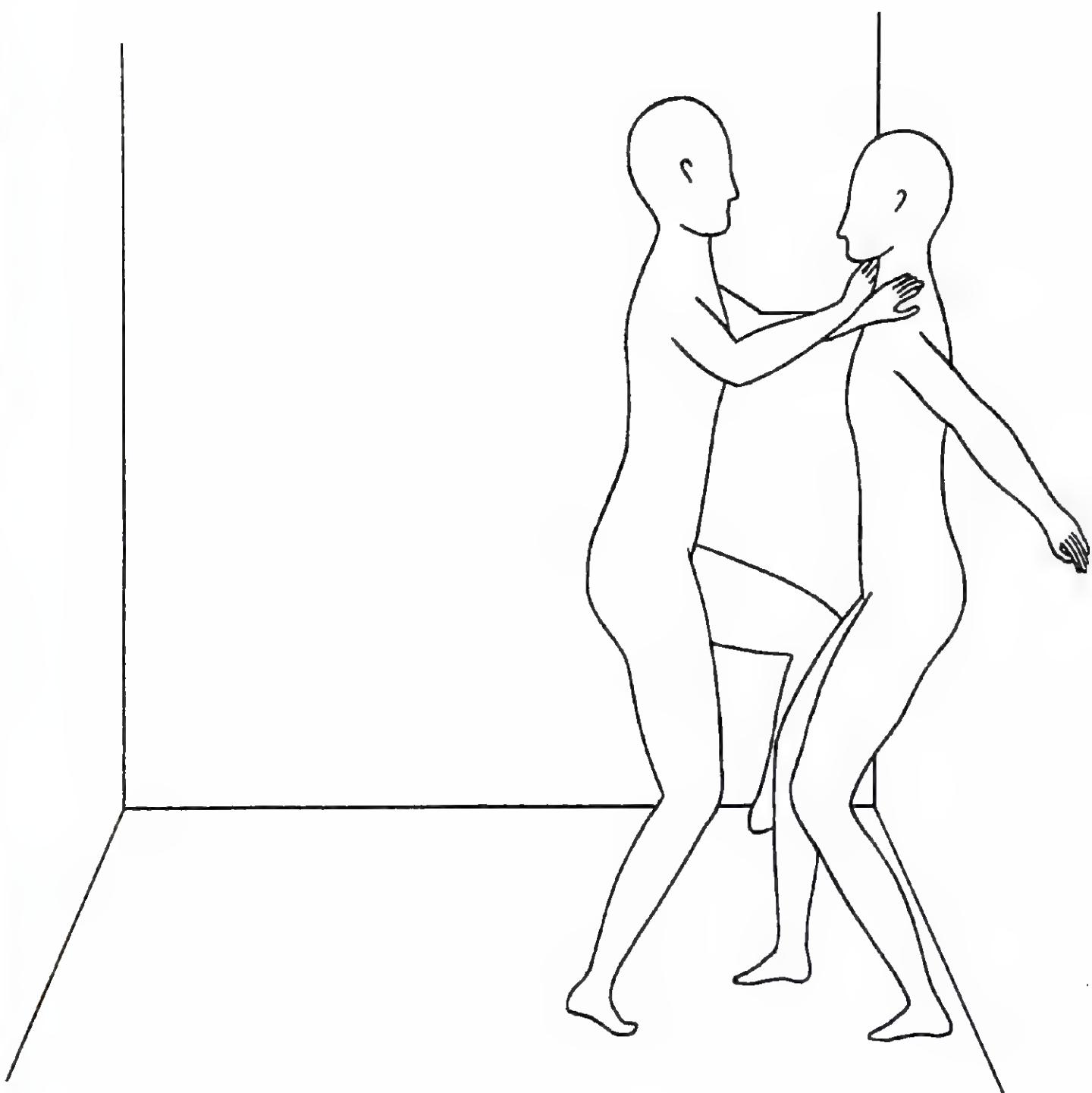


Figure 102

In Figure 102, the martial artist crosses his arms at the opponent's chest, placing each hand on the deltoid muscles (see inset for clarification). Note the bend in the legs and the proximity of the forearms to the opponent's chest. He then pulls across and down on the deltoids, lowering the torso into the movement (Figure 103). In Figure 104, the martial

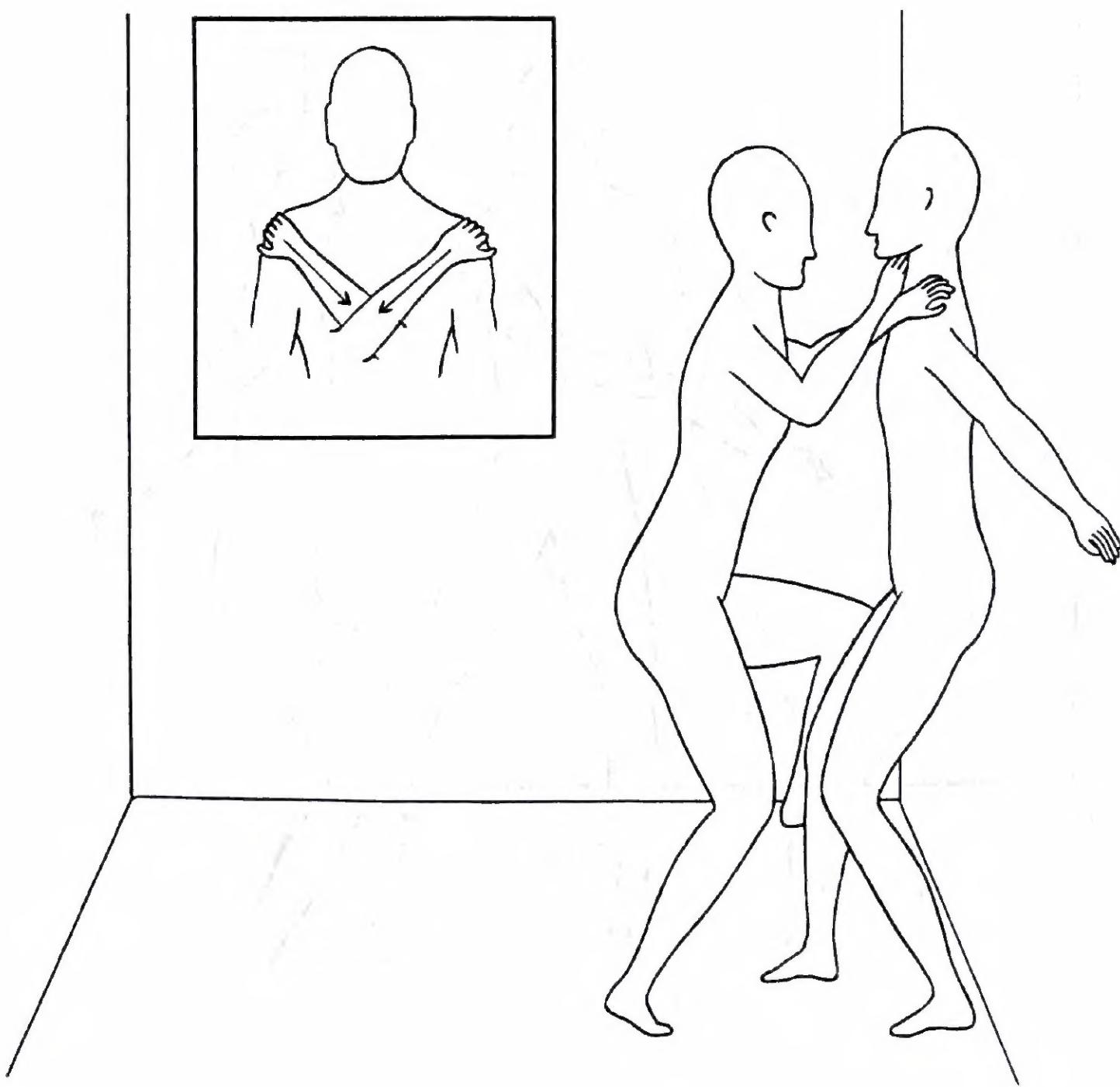


Figure 103

artist pivots to the right and draws his hands back. He launches a backhand to the temple (Figure 105). Although this final blow is simply insurance in view of the devastation of the previous maneuver, it nonetheless should be delivered at full power if the opponent has not yet fallen to the ground.

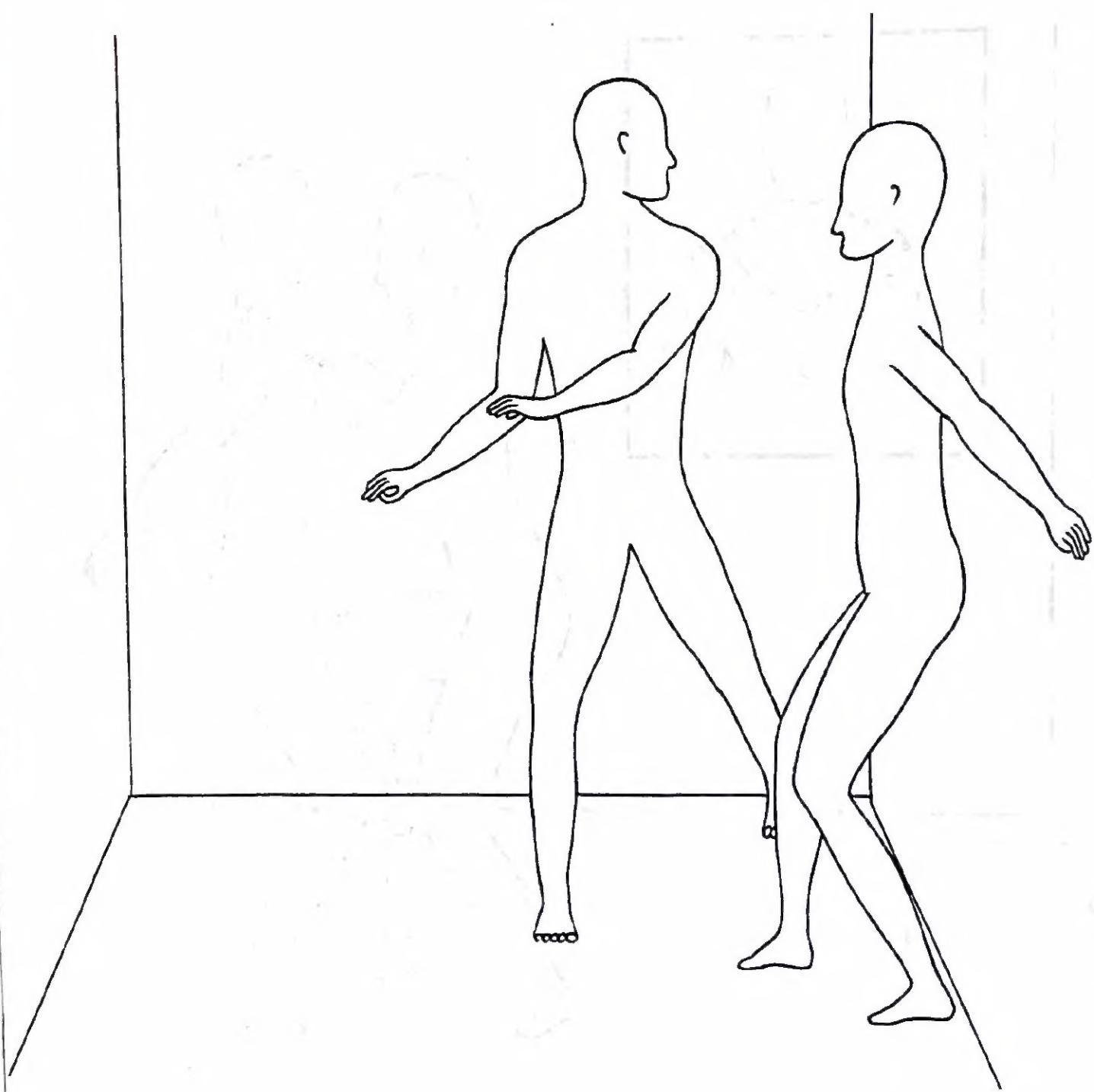
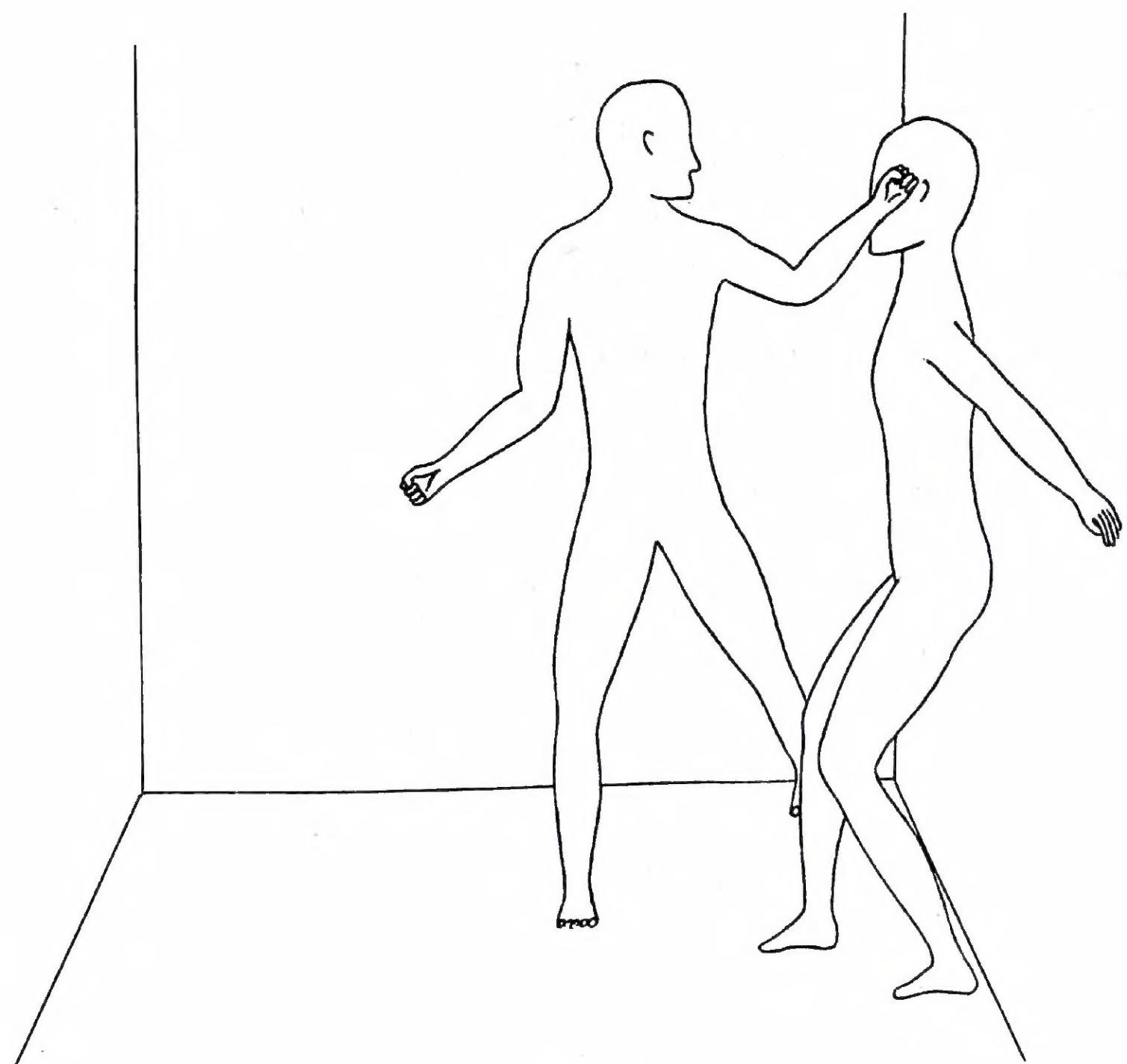


Figure 104

Close-Contact Killing**Figure 105**



There are times when a man is forced to kill or be killed. Such a confrontation is the physical confrontation most fearsome form of unarmed combat he will ever face. To survive, he must know how to properly execute lethal martial arts techniques that will get the job done.

Master's Death Touch gets down to the devastating fundamentals of the deadlier side of self-defense. Master Hei Long describes the primary targets of an opponent's body and points out how to recognize various physical characteristics that would limit the lethal effectiveness of certain techniques. He then outlines the merciless use of the hands, feet, elbows, and knees to overcome any assailant who's bent on doing mortal harm.

Whether fighting on the battlefield, in an elevator, or on the streets, *Master's Death Touch* takes self-defense to its most brutal level. It is a realistic lesson in the art of Death.

A PALADIN PRESS BOOK
ISBN 0-87364-543-X